WILLIAM ROCKHILL NELSON

GALLERY OF ART

KANSAS CITY DECEMBER, 1933

Price 50 Cents

HANDBOOK OF THE

WILLIAM ROCKHILL NELSON GALLERY OF ART

Rockhill Road at
Forty-Fifth Street

KANSAS CITY, MISSOURI

1933

WILLIAM ROCKHILL NELSON

William Rockhill Nelson

A FEELING for beauty was fundamental with William Rockhill Nelson. It was instinctive and passionate. He showed it in the typographical appearance of his newspaper from its first issue; in his devotion to beautifying the city of his adoption; in the building of his own home and the development of the district about it with winding roads and stone walls buried under rambler roses and honeysuckle; in the construction of the unusual Italian renaissance building in which he housed his newspaper.

"When I came to Kansas City," he said in his later years, "it was incredibly commonplace and ugly. I decided if I were to live here the town must be made over."

So he began his long campaign for better architecture, for graceful bridges over streams to replace what he scornfully called "tin bridges"; for parks and boulevards; for realizing the picturesque possibilities of the hills on which the city was built.

Through the experiences of two years spent in Europe in the middle nineties, what had been instinctive expanded into consciousness. There he came definitely in contact with two civilizations — the civilization of beauty and the civilization of material things. There was no doubt as to his allegiance. He came home a militant warrior for the civilization of beauty. More than ever was he determined to grasp this sorry scheme of things and remould it nearer to the heart's desire.

The great paintings of Europe had fascinated him and he began while abroad to acquire a few originals for his own home. Then the thought came that his fellow townsmen, without the opportunity to travel, should have the opportunity to share his delight in the European galleries. While he was considering the matter, he visited Florence where he made the acquaintance of the Pisani family. In its private gallery were some admirable copies more than a hundred years old. It occurred to him that a collection of copies made by competent artists would be the solution of his problem. The nucleus was obtained from the Pisani gallery. Others were added, including copies of Dutch paintings that had been exhibited by the Netherlands government at the Centennial Exposition in Philadelphia. In 1896 he was able to send to Kansas City nineteen copies of great paintings. This was the beginning of the Western Gallery of Art, which now has been transferred to the William Rockhill Nelson Gallery of Art.

With the efflux of years the problem of the disposal of his fortune increasingly preoccupied him. Considering the possibilities and his broad interest in art, he concluded that an excellent opportunity offered itself for him to make an important contribution to the city's cultural resources. So he determined to devote his estate after the death of his immediate family to the William Rockhill Nelson Trust, the income to go for "the purchase of works and reproductions of works of the fine arts such as paintings, engravings, sculpture, tapestries and rare books."

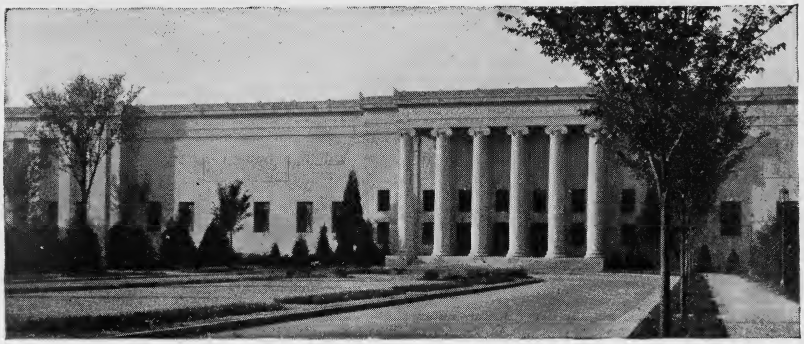
Thus the Nelson collection is the enduring expression of a personality that valued beauty and desired to bring it into the common life as an essential to civilized living.

Henry J. Haskell.

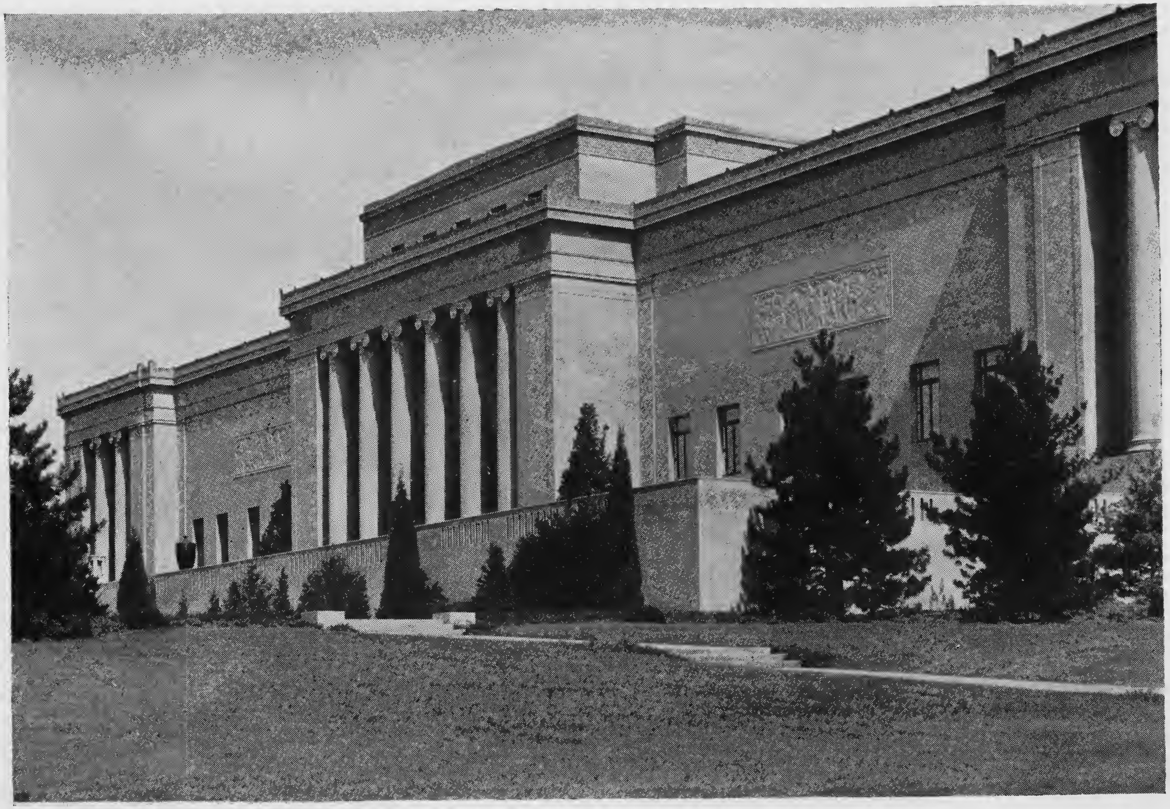
The William Rockhill Nelson Trust

THE will of Mr. Nelson provided for the establishment of the William Rockhill Nelson Trust. The Presidents of the three State Universities of Kansas, Missouri, and Oklahoma were empowered to name a board of three University Trustees who would administer the estate and provide means of collecting and caring for the works of art. The first board, consisting of William Volker, J. C. Nichols and H. V. Jones, was appointed February 27, 1926, by Chancellor Ernest H. Lindley of the University of Kansas, President W. B. Bizzell of the University of Oklahoma and President Stratton D. Brookes of the University of Missouri. Mr. Brookes retired from the Presidency of the University of Missouri in 1930 and his successor, Walter Williams, has since that time served as one of the board of the three University Presidents. With the resignation in 1930 of Mr. Volker, Arthur M. Hyde was appointed as the third University Trustee.

The actual collecting began in 1930 with the assistance of Harold Woodbury Parsons, European Art Advisor, and Langdon Warner, Oriental Advisor. Other additions to the staff have been Paul Gardner, Director, and Charles O. Cornelius, American Art Advisor. To date a sum of approximately four million dollars has been expended for works of art.



THE NORTH FACADE



SOUTH FACADE

Note:

It is by no means the aim of this cursory handbook to fill the requirements of a catalogue of the collections. It has been compiled for the average museum visitor who may desire a starting point for his personal investigations, and not for the research student. The brief resumes at the beginning of each section are an attempt to recall the chief trends and the more obvious characteristics of the various departments. The notation on an individual artist or object is factual and it is hoped that it will awaken a desire to investigate the more detailed information which will be found on the object or room labels.

The material and photographs are not necessarily chronological, but follow the placing of the collection in the various galleries, which are numbered according to their designation on the plans in the back of this handbook.

Paul Gardner, Director.

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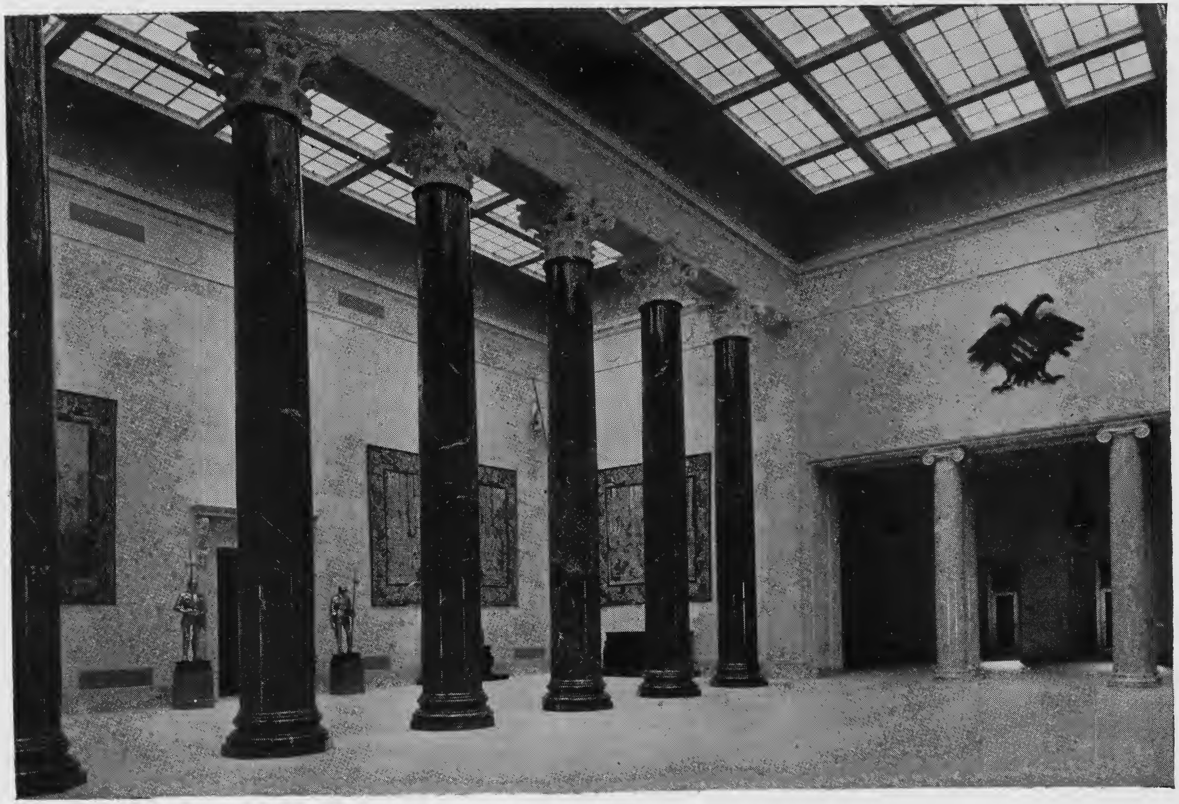


KIRKWOOD HALL

The Building

THE William Rockhill Nelson Gallery of Art was made possible through the bequests of Mr. Nelson's widow, Ida Houston Nelson, his daughter, Laura Nelson Kirkwood, his son-in-law, Irwin Kirkwood, and their lawyer, Frank Rozzelle. Imbued with the same ideals as Mr. Nelson and a desire to provide a fitting memorial to house the collection which his generosity would make possible, they left their entire estates for this purpose. The beautiful sloping twenty acres, the former site of Mr. Nelson's residence, "Oak Hall", was given by the family to the city and it provides a most ideal situation for the Gallery.

The Atkins Museum of Fine Arts, erected in conjunction with the Nelson Gallery and comprising the east portion of the structure, was the gift of Mary Atkins; a great lover of art and beauty and a most devoted and loyal citizen.

The following Trustees were designated by the various benefactors to administer their estates: The Ida H. Nelson Trust — the New England National Bank and Trust Company. The Laura Nelson Kirkwood Residuary Trust — Fred C. Vincent, John E. Wilson and the New England Bank and Trust Company. The Irwin R. Kirkwood Trust — Fred C. Vincent, Earl McCollum, and John E. Wilson. The Mary Atkins Trust — Herbert V. Jones and David B. Childs (successor to A. W. Childs, deceased). The Frank Rozzelle Trust — the New England National Bank and Trust Company. The above trustees, under the chairmanship of Fred Cameron Vincent, have had charge of the erection of the Gallery.

The building, designed by Wight & Wight of this city, is classical in style, yet reflects modern tendencies in its simplicity and in certain details. It is 390 feet long by 175 feet wide, built of Indiana limestone and was constructed at an approximate cost, including the landscaping, of about $2,750,000 by the

Long Construction Company. The Ionic order is used on the colonnades which form the central motifs of the four facades. Of particular interest are the twenty-three sculptured panels in low relief, designed by Charles Keck of New York and depicting the history of the exploration and settlement of the Middle West, and the great bronze doors of the South facade designed by Thomas Wight and Mr. Keck and telling the story of Hiawatha. The landscaping of the twenty acres of ground was done by Hare & Hare, also of this city.

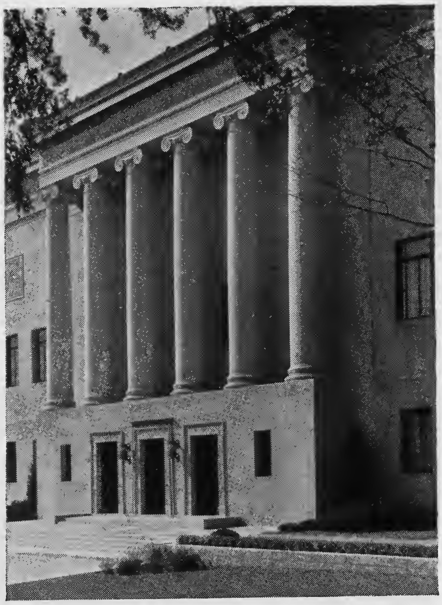
The interior is striking in its simplicity and perfection of proportions. The south vestibule is faced with a local marble, Kacimo, of cream and brown tonality, and the vaulting is decorated with murals by Leroy MacMorris. The great central Kirkwood Hall is faced with Biesanz travertine, has a floor of Italian travertine and twelve colossal black marble columns from the Pyrennes. The Corinthian capitals are of Mansoto and the smaller gray Ionic columns are from the quarries at St. Genevieve, Missouri. The inner open air Rozzelle court, of Renaissance design, and with a two-story cloister, is of pink and yellow Mankato. The fountain is of cipolino marble and comes from a Roman bath. The main stairway in the Atkins wing is faced with Sienese and Hauteville marble and is panelled with a series of murals by Andrew T. Schwartz which symbolize the great periods of the development of Art.

On the ground floor is an auditorium seating 700 and a stage adaptable to musical and dramatic presentations. Here also are the administrative and receiving offices, the library and the educational department, including the American Indian Room. The first floor contains the painting galleries, the department of prints and drawings, decorative arts, the loan exhibition galleries and the French, English and Spanish-Italian period rooms. On the second floor are found the collections from the Near and Far East, the Classical Department, the galleries of American paintings, the American Wing of period rooms, Oak Hall from Mr. Nelson's residence and the Western Gallery of Art. At this time, only one half of the building is being completed inside; the west wing will be reserved for future development.

All galleries are lighted by an artificial overhead system which approximates a diffused daylight. The air for the entire building is drawn from the roof, washed through oil, given the correct degree of temperature and humidity, and then forced through the galleries by means of great fans.

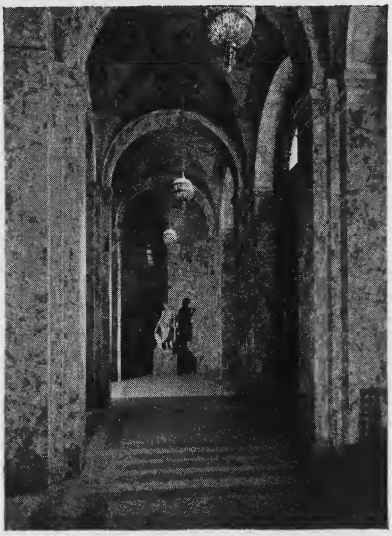
To the left of the North facade entrance is a lounge-waiting room, while a smoking-lounge is situated on the South mezzanine floor East of the entrance. A similar comfortable lounge will be found adjacent to Oak Hall.

ROZZELLE COURT



THE ATKINS MUSEUM OF FINE ARTS

STAIRWAY, ATKINS MUSEUM



SOUTH VESTIBULE

Department of Paintings

THE term "painting" is a generic word and covers the gum-tempera tomb decorations of the Egyptians, the fresco-like technique of the Cretans, or the mythical oil painting of the Greek artists, Polygnotus, Zeuxis, and Apelles. The encaustic wall decorations of Pompeii, the illuminations of the middle ages and the "buon fresco" of the Romanesque period may also be included. Painting as we know it today and as it is most available for the average museum includes only easel painting, a smaller, more compact type of pictorial art which dates from the Renaissance. It was the individualistic element in the Renaissance which created the demand for smaller and more intimate painting; an interest in oneself—the portrait; an interest in Nature and the world about one—landscape and still-life; an interest in the state and its glorious past—the historical and mythological subject.

It is the aim of the collection here to give a comprehensive survey of the history of the above type of painting, from the 14th century when Giotto, by his profounder interest in humanity and Roman precedence, started the break from the Byzantine formula, to the 20th century more individual and hence subjective painters. At present only the giants through these six hundred years can be represented, those men who by their genius reached the heights, created schools and left hordes of followers. It may be years before some of these great men will be represented, but it is hoped that even today there is in our collection the nucleus of that which time has proven great through six centuries of painting.

The Italian School

Galleries I and III

The earliest and the greatest school of painting, the one which has produced the most honored names and provided the greatest inspiration to other countries, Italian art is profoundly religious and idealistic in spirit. This and the intense individualism that kept the country divided into numberless principalities were the chief characteristics.

The first one hundred years of the Renaissance, a rebirth which was marked by a conscious return to classical precedence, was one of experimentation and discovery. It was then that the laws of perspective were re-found, human anatomy studied and understood, the beauty of a background of native landscape realized, and the perfection of oil technique and color harmony achieved. The golden age of the Renaissance, from 1475 to 1525, produced da Vinci, Raphael and Michael Angelo, those artists who used to perfection the results of the labors of Masaccio, Fra Angelico, Uccello, Pollaiuolo, Baldovinetti, Veneziano and Verrocchio.

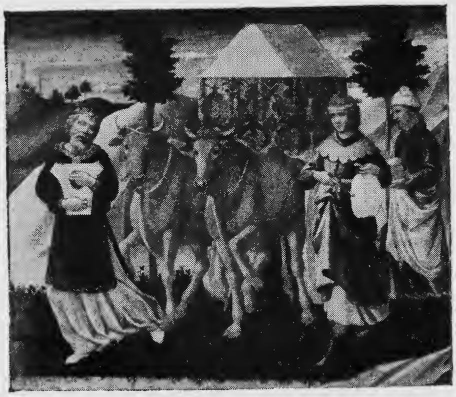
The brief period of the cold perfection of the Mannerists, headed by Pontormo, Bronzino and Parmigianino was swept aside by the Baroque, the beginnings of which were found in the late works of Michael Angelo. This school, which saw the end of the hegemony of Florence and the preeminence of Rome, was marked by motion and drama, by fuller and swirling draperies, by a composition on diagonal lines which was organized in the depth of the picture, by a warmer tonality and a tendency to illusionism. It reached its zenith in the 17th century in Rome and was only momentarily deterred by the academic Bolognese school of the Carracci and was given an impetus by the realistic Neapolitan school, headed by Caravaggio, which achieved dramatic results by means of an artificial, theatrical lighting.

Native also of Naples was Salvator Rosa who headed the great landscape school which turned to imaginative Roman ruins and which, transmitted through the Genoese Magnasco, reached its full perfection in Venice in the work of Marieschi and Guardi. The last great school of Italian painting was centered here in the 18th century and was formulated under the influence of Domenico Feti, Giovanni Lys and Bernado Strozzi. Its greatest artist was Tiepolo, who sums up the rococo in Italian art, and whose works are marked by their exquisite pastel colors, a swiftness of execution, and by his hauntingly beautiful feminine types.

* * * *

The earliest painting in this group is the Pesellino, a belated member of the International School and a follower of Fra Angelico and Fra Filippo Lippi. Here we see the technique of tempera painting combined with oil glazes, the latter, because of its greater brilliancy and ease of handling, soon supplanting the earlier. The three greatest Venetian painters, and oddly enough they were contemporary, are represented—Titian by one of his finest portraits, *Antoine Perrenot de Granvella*, Veronese by one of his greatest Biblical canvases, *Christ and the Centurion*, and Tintoretto by his most masterful characterization, *Tomaso Contareno*, hero of Lepanto. The Neopolitan school of realism is represented by Caravaggio's *Martyrdom of St. Ursula*, an altar panel from his greatest period. The Bolognese School offers a typical Carlo Dolci, *Head of a Boy*, and the first great landscapist, Salvator Rosa, is represented by a typical work, *Argus and Io*. Guardi's *Entrance to the Grand Canal* justifies his ability, above all artists, to catch the opalescent color and the pulsing life of the Queen City of the Adriatic. The last great painter of Italy, G. B. Tiepolo, is represented by one of his few easel pictures, *Hagar and*

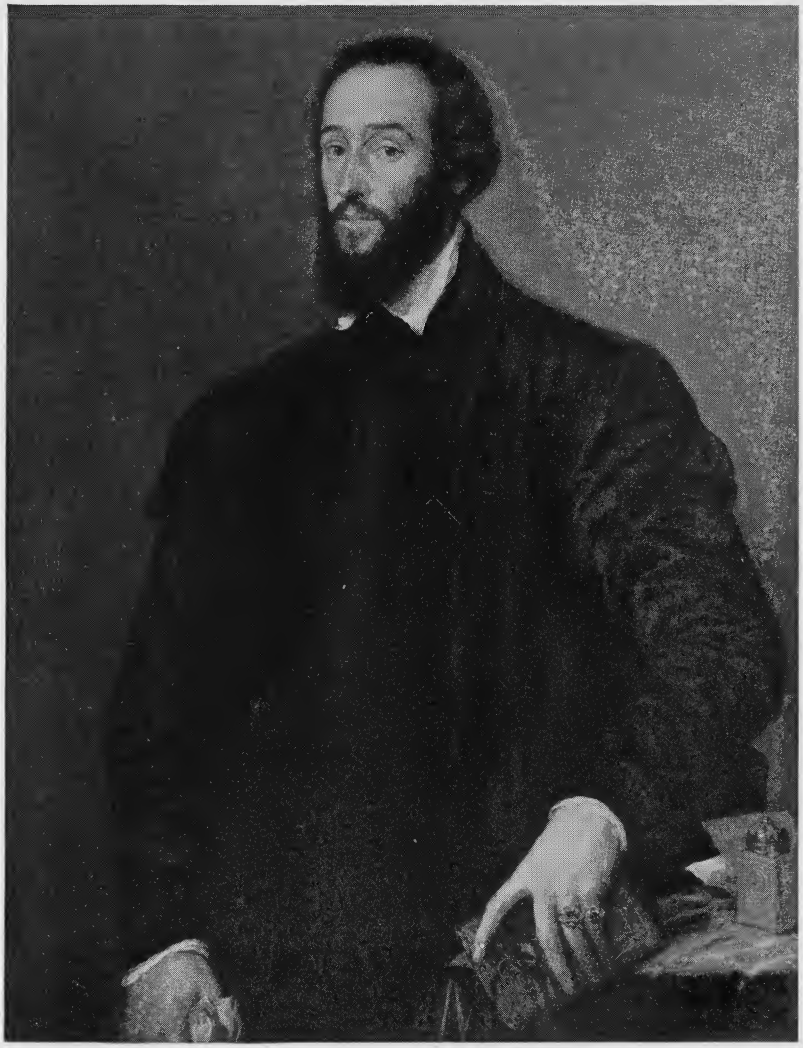
Ishmael, in which we see his supreme mastery of color and pigment, and the ethereal beauty of his Madonna-like women.



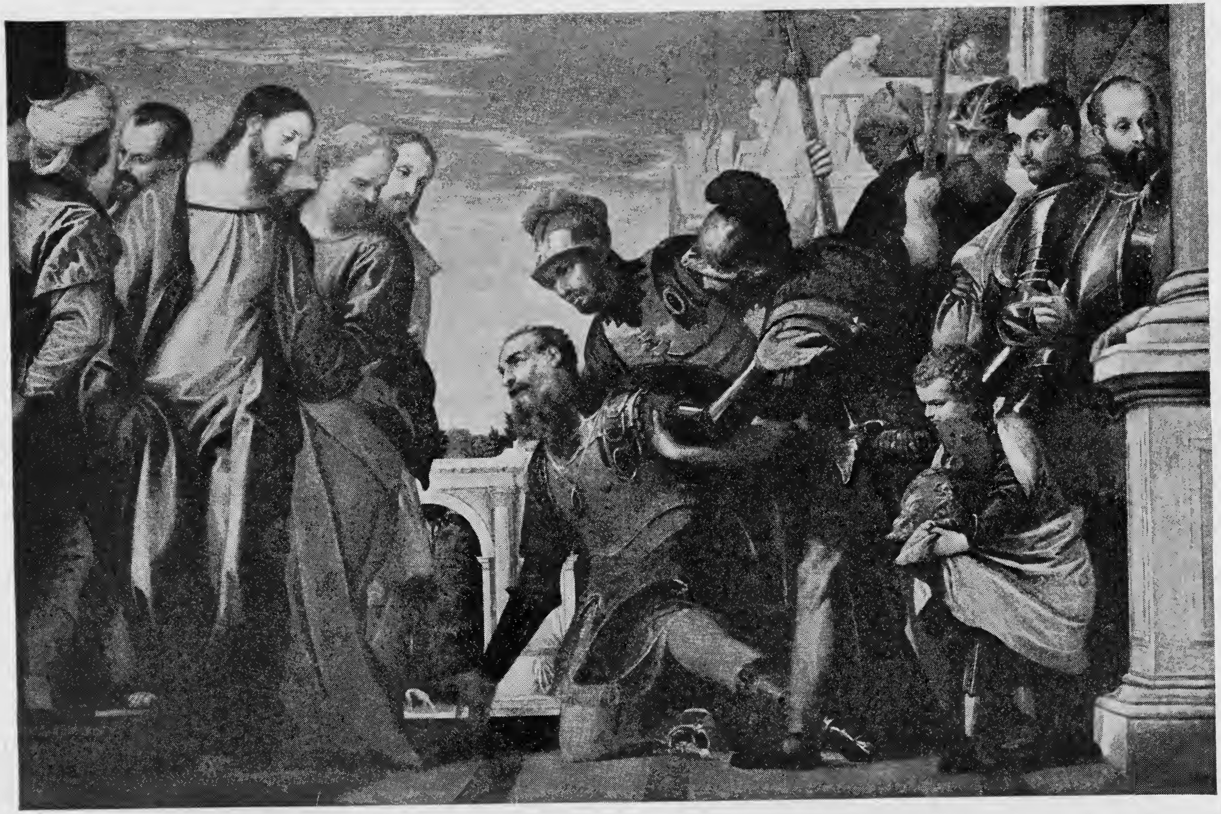
DAVID MARCHING BEFORE THE ARK

By Pesellino (Italian) 1422-1457

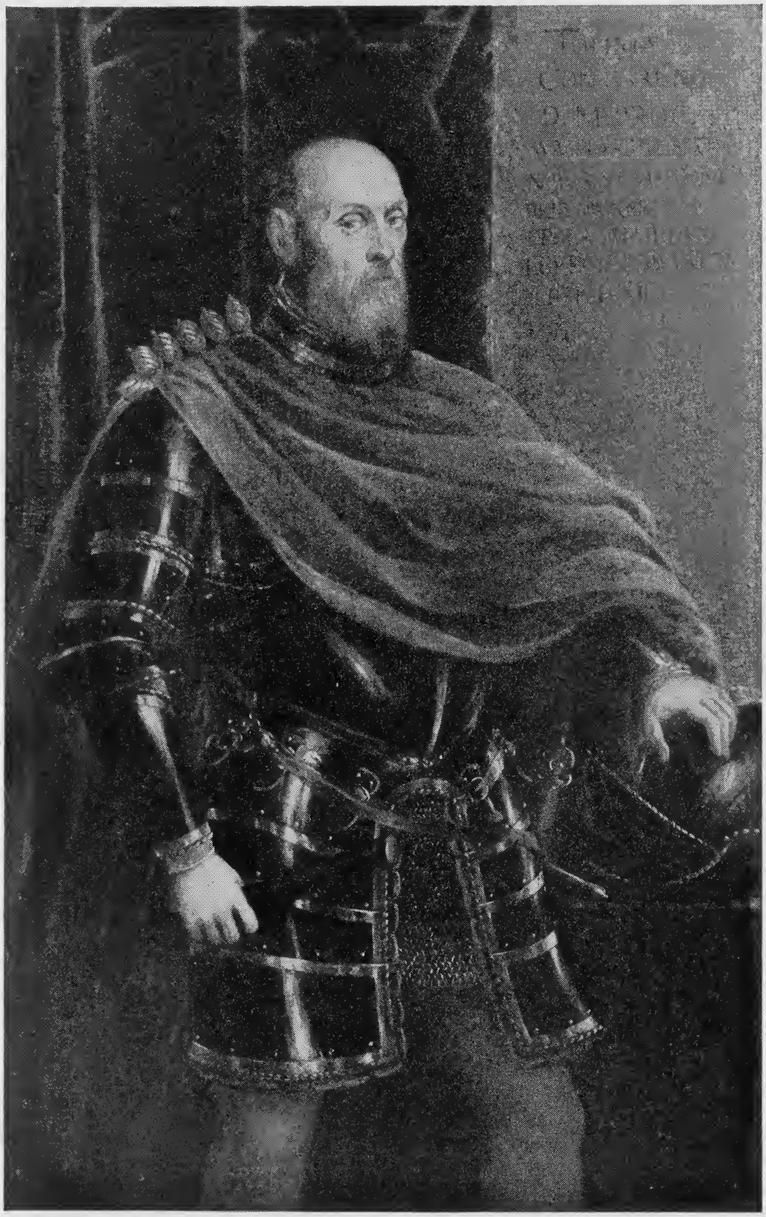
Size 22x24⅝ inches



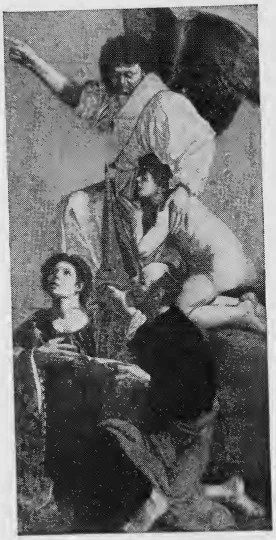
ANTOINE PERRENNOT DE GRANVELLA
By Titian (Italian) 1480-1576
Size 34½x44½ inches



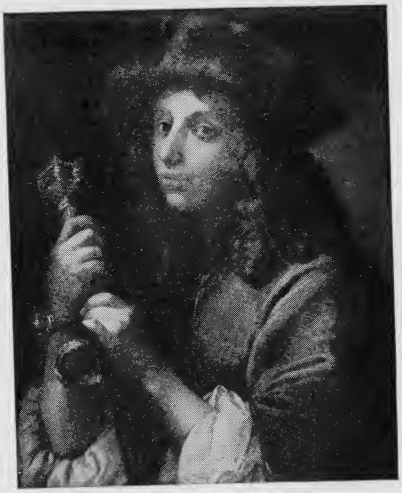
CHRIST AND THE CENTURION
By **Veronese** (Italian) 1528-1588
Size 56x82 inches



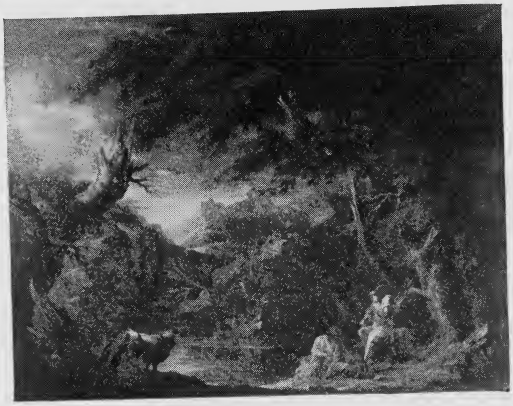
TOMASO CONTARENO
By Tintoretto (Italian) 1512-1588
Size 42x68 inches



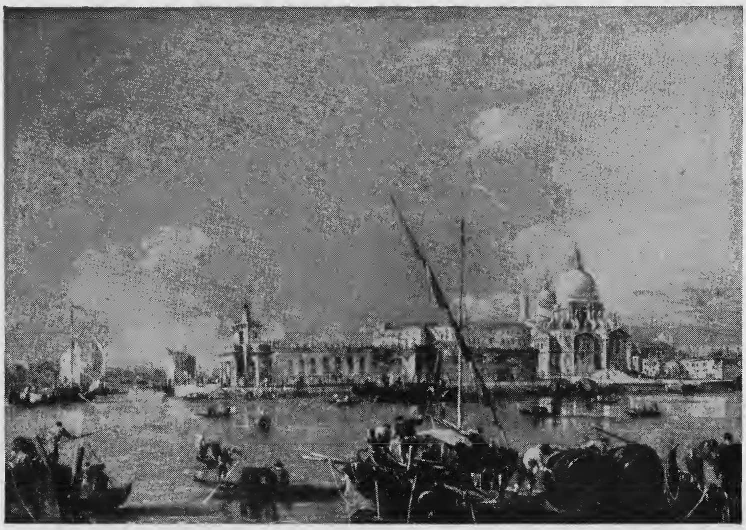
MARTYRDOM OF ST. URSULA
By Caravaggio (Italian) 1569-1609
Size 41¾x82¼ inches



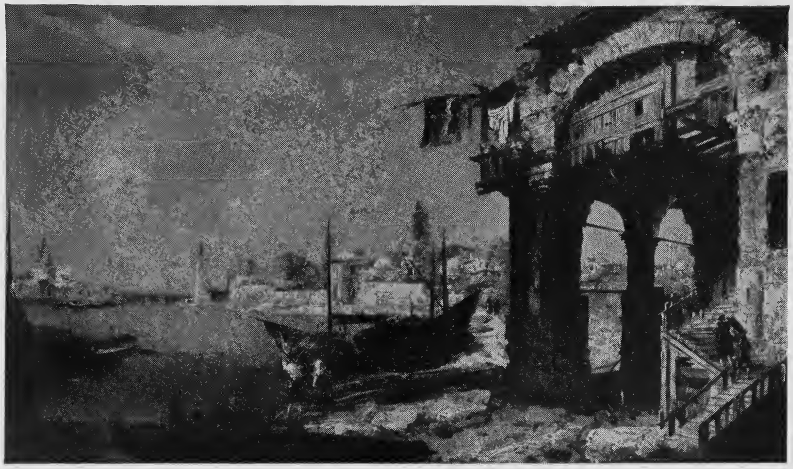
HEAD OF A BOY
By Carlo Dolci (Italian) 1616-1686
Size 19⅜x24¼ inches



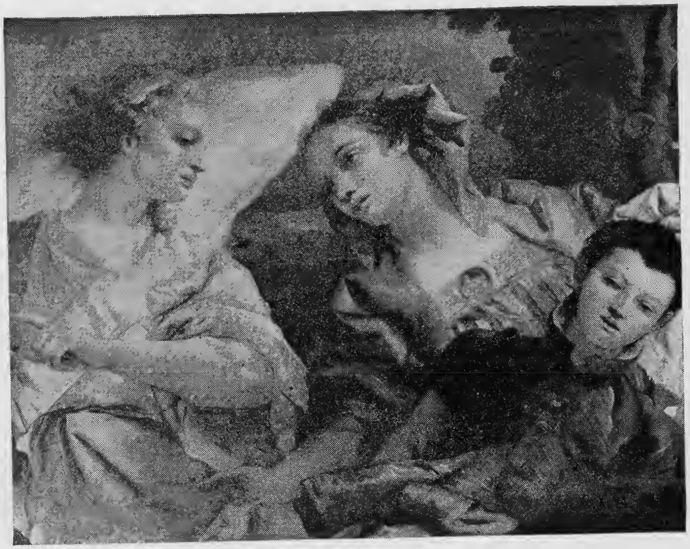
ARGUS AND IO
By Salvator Rosa (Italian) 1615-1673
Size 43¼x54¾ inches



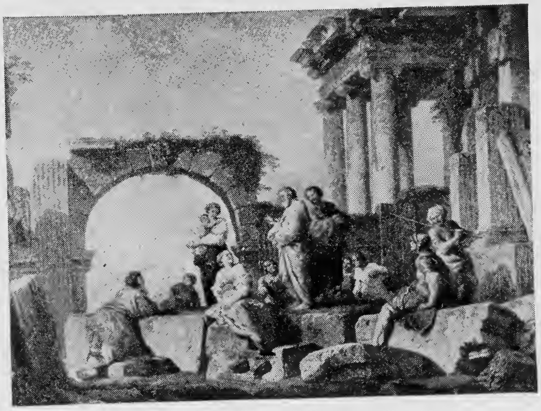
THE ENTRANCE TO THE GRAND CANAL
By Guardi (Italian) 1712-1793
Size 18½x25½ inches



VENETIAN SCENE
By Marieschi (Italian) 1694-1743
Size 11x18 inches



APPARITION OF THE ANGEL TO HAGAR AND ISHMAEL
By G. B. Tiepolo (Italian) 1696-1770
Size 33x41½ inches



ST. PAUL PREACHING
By Panini (Italian) 1691-1768
Size 20x26½ inches

The Flemish, Dutch and German Schools

Gallery IV

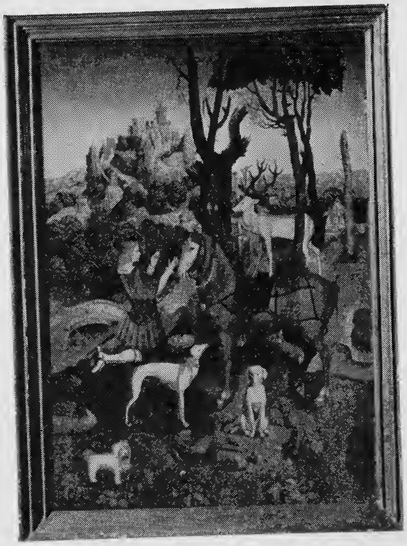
Until the early 17th century, Flemish and Dutch painting was almost inseparable. The first of the great artists here, the Van Eycks, in the 15th century, based their art on manuscript illumination and by their craftsmanship and their observation and fidelity to nature developed an art which was jewel-like in color and precise in naturalism. This technique was fostered by their followers, but by the 16th century the Italian influence overshadowed the earlier native tradition. With the split of Flanders and Holland, two separate schools developed; the Flemish, remaining Catholic, was aristocratic, opulent, strongly influenced by Venice, while the Dutch, embracing Protestantism, turned to more homely genre scenes, still-life and landscape.

* * * * *

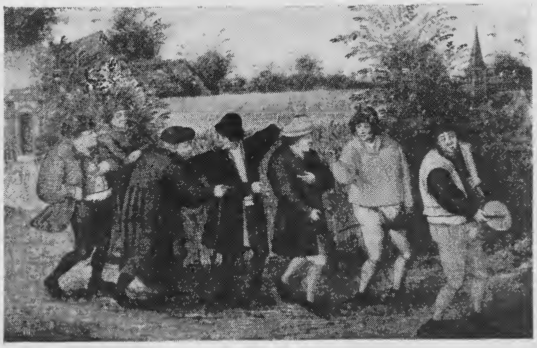
The delightful Flemish primitive, *The Vision of St. Hubert*, by an anonymous artist, is a very faithful rendition in oil of Durer's print of the same title and is an example of the jewel-like technique of the century. The companion panels, *The Bride* and *The Groom*, by Peter Brueghel, the younger, are more Dutch in their knowledge and glorification of the peasant and contain the kindly humor of the Elder Brueghel. An Italianate painter, Joos van Cleve has given us an exquisite *Madonna with the Carnation*, in which one can see the enamel-like colors and technique, with the fuller, more lovely forms influenced by Italy. The greatest Flemish painter, and one of the world's finest colorists, Rubens, is represented by his fine *Portrait of Old Parr* in which we see the dominance of Titian over the artist. His pupil Van Dyke is the painter of a swiftly executed grisaille study.

One of the greatest names in painting, Rembrandt, a philosopher and lover of humanity, one who has never been excelled in character portraits, gives us the subtle *Youth With a Black Cap* painted in 1666, which may well be an idealized portrait of his son Titus. The fine, freely-handled character study, *Portrait of a Man*, is from Hals' black and white period. *The Road in the Woods* is a typical Hobbema, as is the Cuyp *Evening*, and shows the Dutch interest in nature, inspired by the love of his countryside and influenced by the Italian landscapists. The Van Huysum, Pieter Claesz and the Pieter de Ring represent a unique school in Holland which for the first time turned to still-life and gave these paintings a startling reality of texture and coloring.

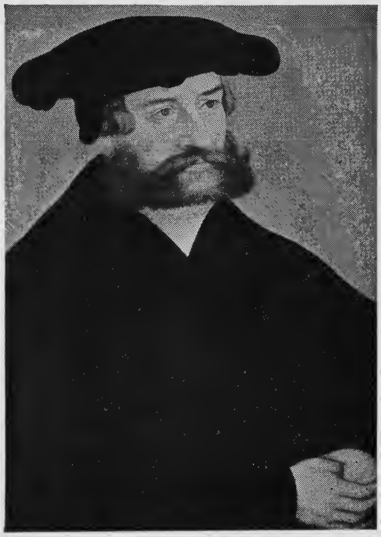
The greatest period in German Painting was in the first half of the 16th century and three men stand out: Durer, the philosopher and great print maker, Holbein who was almost international and is best known for his portraits of the court of Henry VIII, and Cranach, the most national of them all and the true artist of the German Reformation. The latter is represented by a typical *Gentleman With Beard*, dated 1538 and signed with the well known dragon. It is solid, substantial, and wholly Lutheran in feeling.



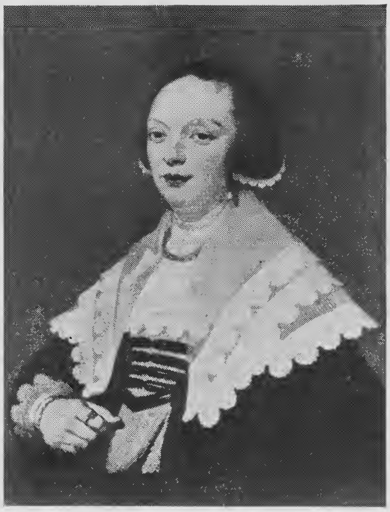
THE VISION OF ST. HUBERT
Anonymous, Flemish, ca. 1510
Size 17½x12½ inches



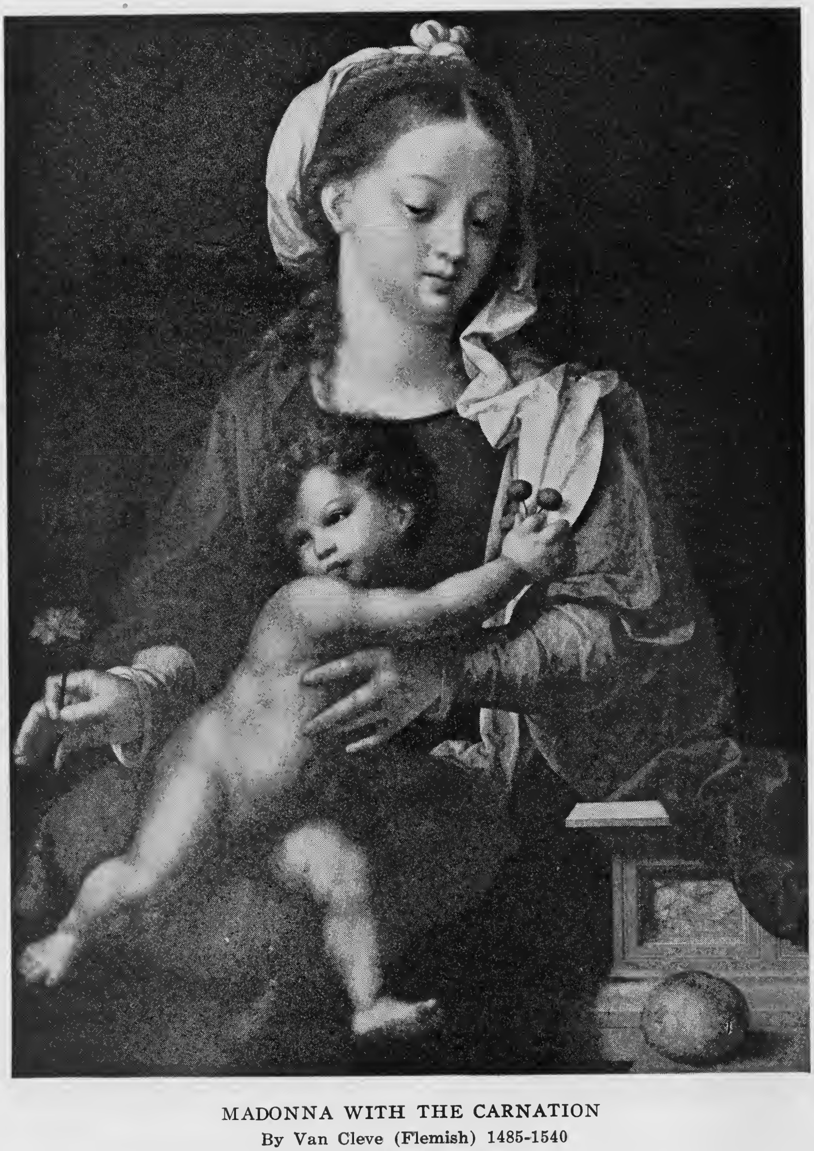
THE GROOM
By Brueghel, t. y., (Flemish) 1564-1637
Size 15½x10 inches



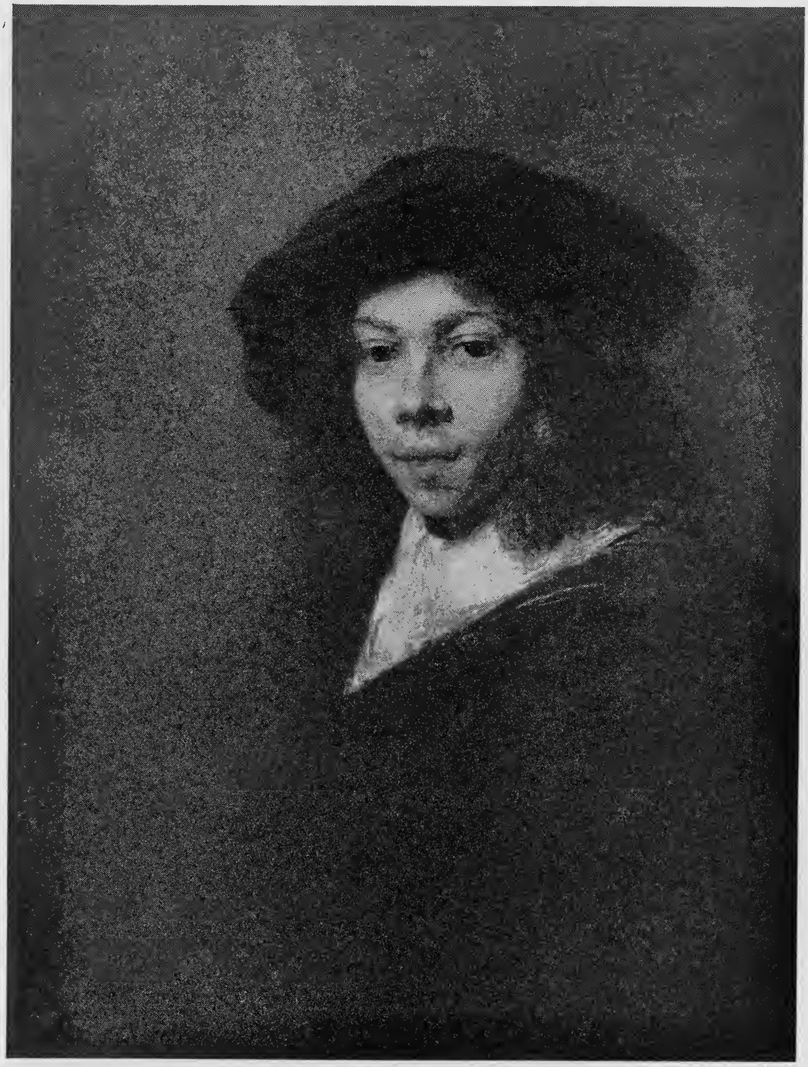
GENTLEMAN WITH BEARD
By Cranach (German) 1472-1553
Size 19¾x14¼ inches



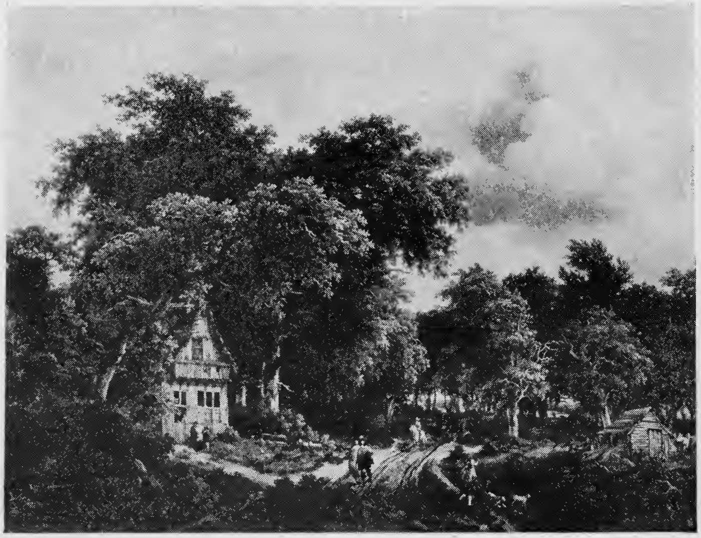
PORTRAIT OF A LADY
By Backer (Dutch) 1608-1651
Size 30½x24¾ inches



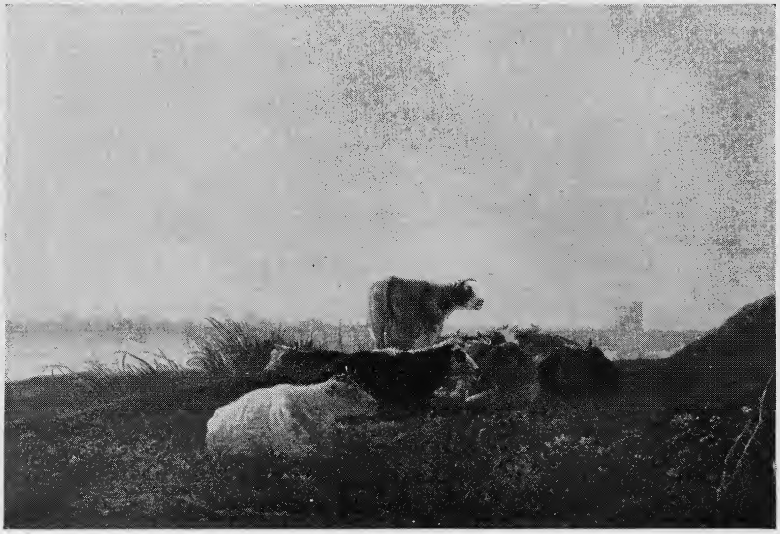
MADONNA WITH THE CARNATION
By Van Cleve (Flemish) 1485-1540
Size 18¼x24 inches



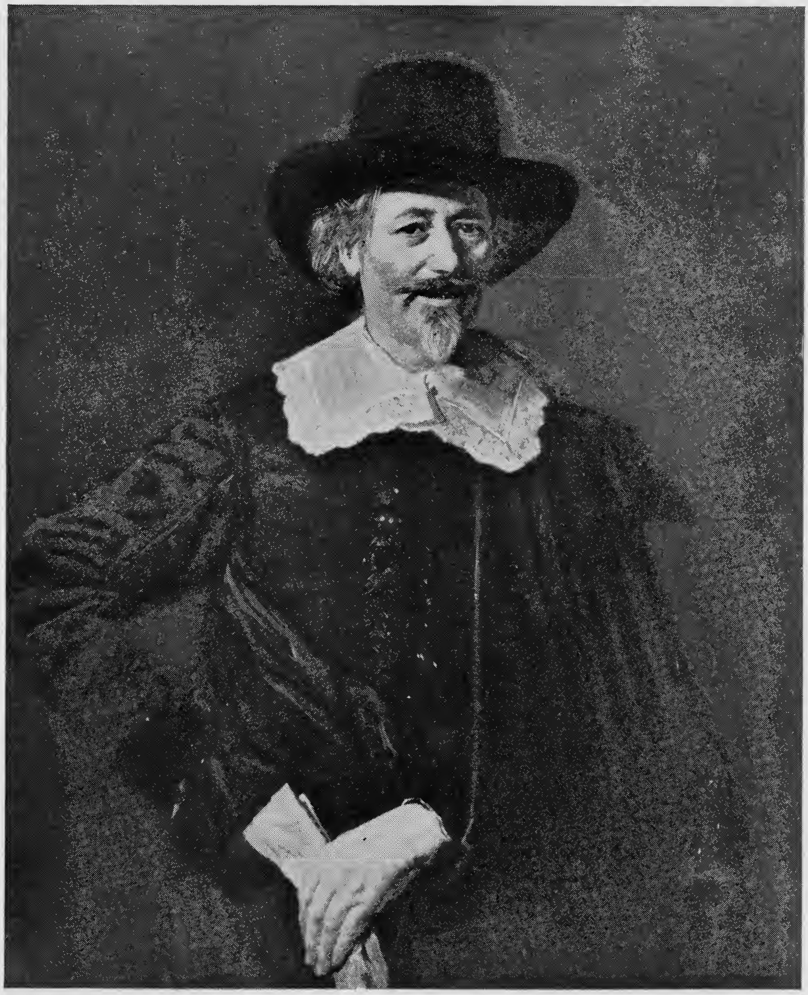
YOUTH WITH A BLACK CAP
By Rembrandt (Dutch) 1606-1669
Size 31¾x25½ inches



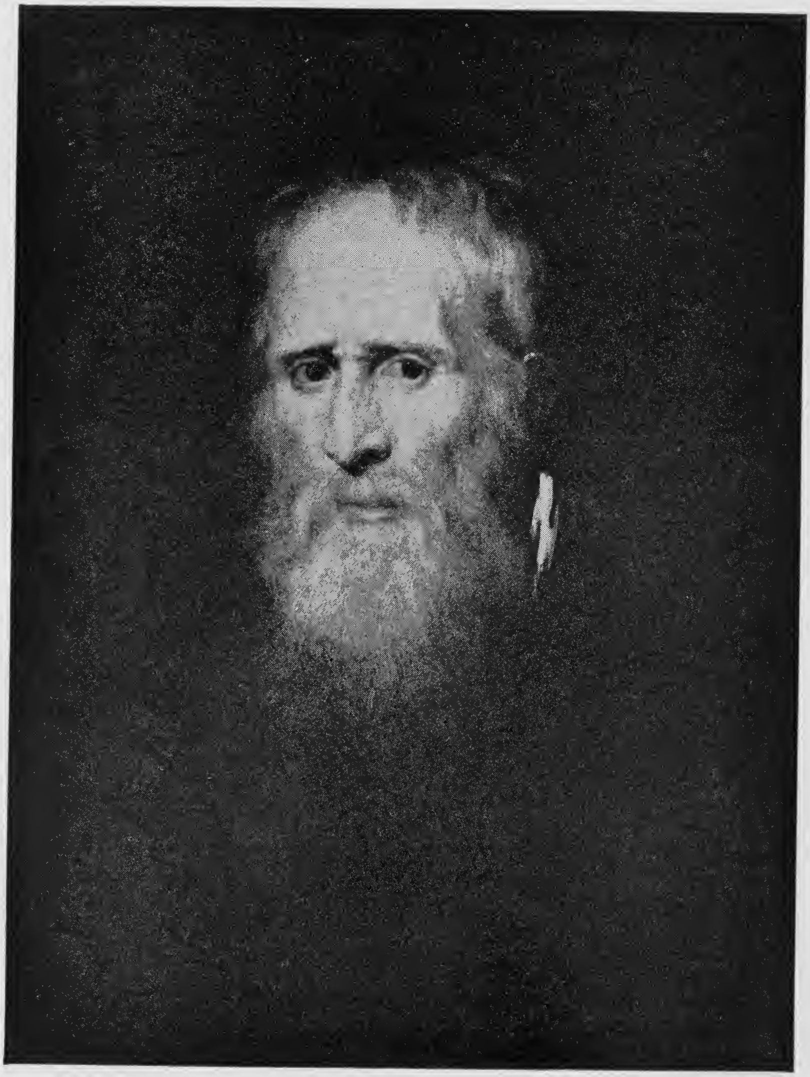
A ROAD IN THE WOODS
By Hobbema (Dutch) 1638-1709
Size 37x50¾ inches



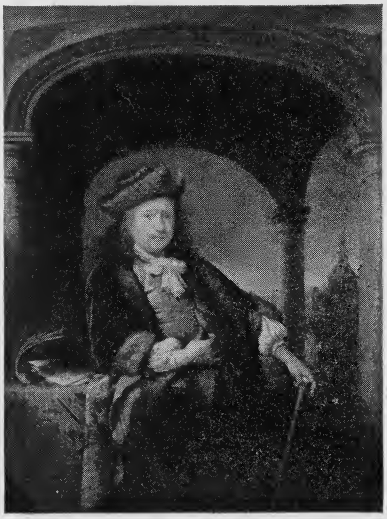
EVENING
By Cuyp (Dutch) 1620-1691
Size 22x31 inches



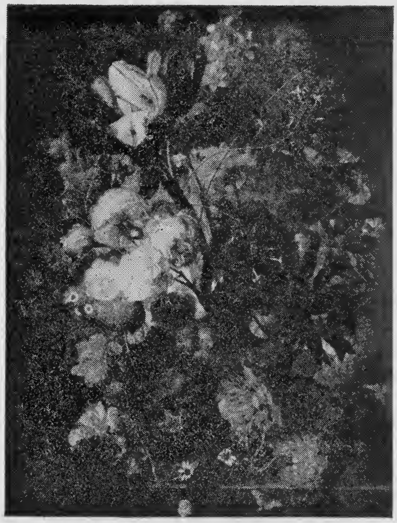
PORTRAIT OF A MAN
By Hals (Dutch) 1580-1666
Size 42x36 inches



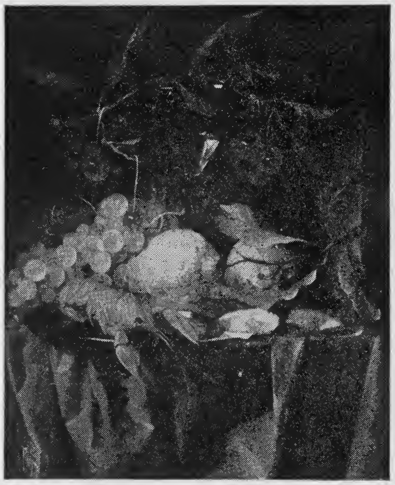
PORTRAIT OF OLD PARR
By Rubens (Flemish) 1577-1640
Size 24¾x19¼ inches



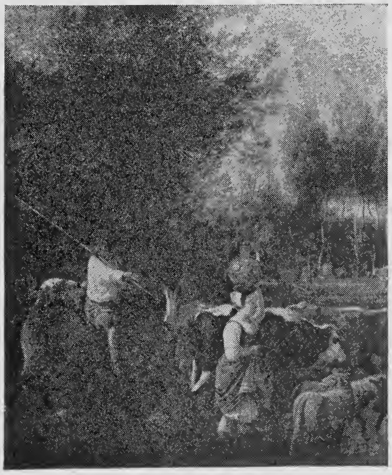
SELF PORTRAIT
By Dou (Dutch) 1613-1675
Size 21¼x15⅛ inches



FLOWER PIECE
By Van Huysum (Dutch) 1682-1749
Size 23½x31 inches



STILL LIFE
By P. de Ring (Dutch) 1615-1660
Size 14½x17 inches



LANDSCAPE
By Siberechts (Dutch) 1627-1700
Size 21½x25 inches

The Spanish School

Gallery VI

When approaching Spanish painting one should abandon all esthetic standards of other arts. It is often marked by license and a lack of restraint, it is preeminently Catholic and of a fervent type, it is always aristocratic. A gravity that often becomes moody and melancholy, having for its favorite color black, a naturalism that is the antithesis of the idealism of Italy and a weakness to foreign influence, are other characteristics. The greatest period is the 17th century, when El Greco, Murillo, Zurbaran, and Velazquez glorified the church and the throne. This greatness lay dormant for a century and was reborn in Goya, perhaps the most Spanish of all her artists and also the last.

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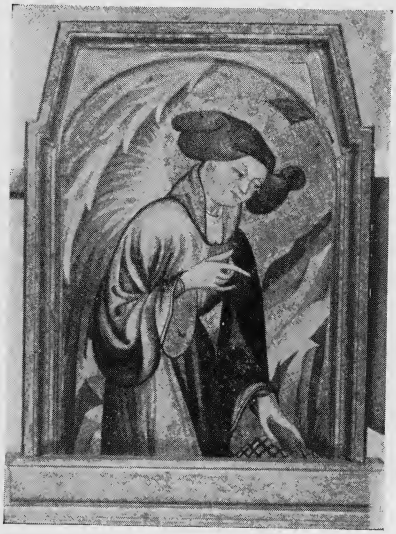
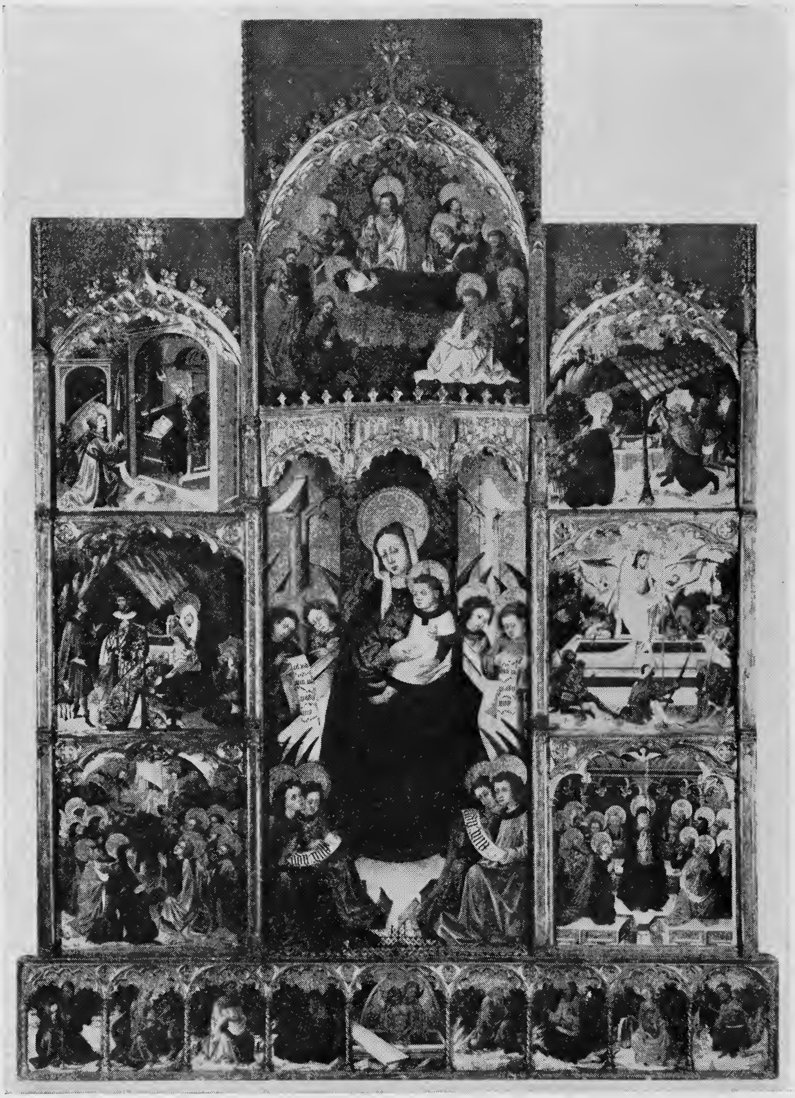
The earliest example in this school is a Catalan predella panel of the 15th century with the scenes of *The Descent from the Cross* and *The Entombment.* It is purely Spanish in the features of the participants, its emotion and its love of gold embossed backgrounds. Of great rarity is the *Angel from the Death of St. Catherine* by Nicolas Solano, also of the 15th century and just recently identified. The features of the angel reflect a Flemish or Teutonic harshness which shows the strong influence these countries played in Spain during this century. One of the greatest treasures of the collection is the *Altarpiece to the Virgin* with scenes from the life of Christ. It is Valencian of the 15th century and from the workshop of Nicolau and Marzal de Sas. Nowhere out of Spain is there a retable as fine or as complete. The sfumato treatment of the *Ecce Homo* by Morales shows a strong Italian influence, particularly of Leonardo da Vinci, yet is purely Spanish in the morbid love of exaggerating all the details of the suffering of Christ. El Greco, one of the most moving spirits in the history of painting, is represented by *The Penitent Magdalene,* the finest of this series, and epitomizing his Byzantine birth and the spiritual and emotional quality of his art. A small *Crucifixion* is lambent in its flame-like brushing. The *Little Conception* is typical of Murillo who glorified the Virgin, yet could paint the urchins of the gutter with an understanding touch. Velazquez, the world's greatest painter from a technical point of view and perhaps the first great impressionist, is represented by *The Bacchante,* an early study for his *Borrachos* in the Prado, and a fine early *St. Peter,* reflecting a Caravaggio influence, yet painted with a mastery that foretells his later greatness. The portrait of *Don Ignacio Omulryan y Rourera* by Goya shows his astounding ability to render character and reflects the cruelty and ruthlessness of the vicious court of Charles VII. His *Bullfight* is a tellingly swift and impressionistic study that would have delighted Manet.



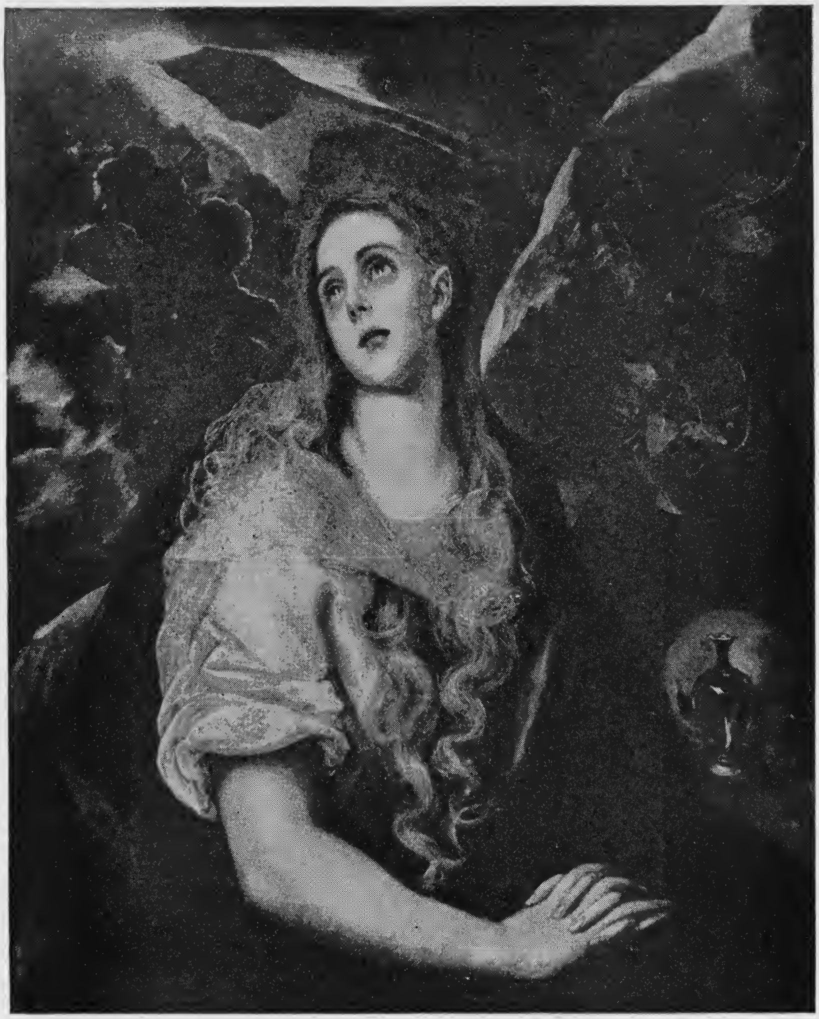
ANGEL FROM THE DEATH OF ST. CATHERINE
By Solano (Spanish) 15th century
Size 14⅜x21¼ inches



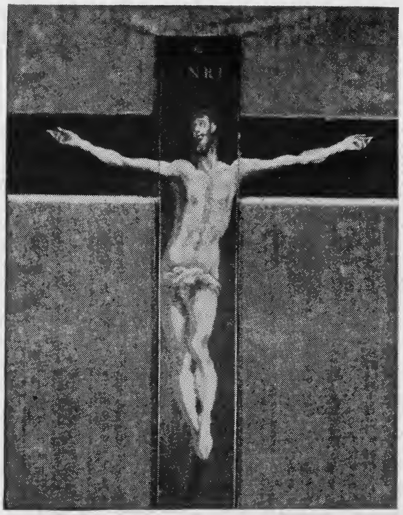
ALTARPIECE

Spanish (Valencian), 15th century, Circle of Nicolau and Marzal de Sas

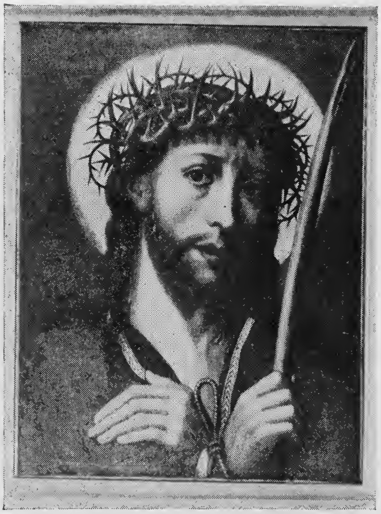
Size 13'x9'6"



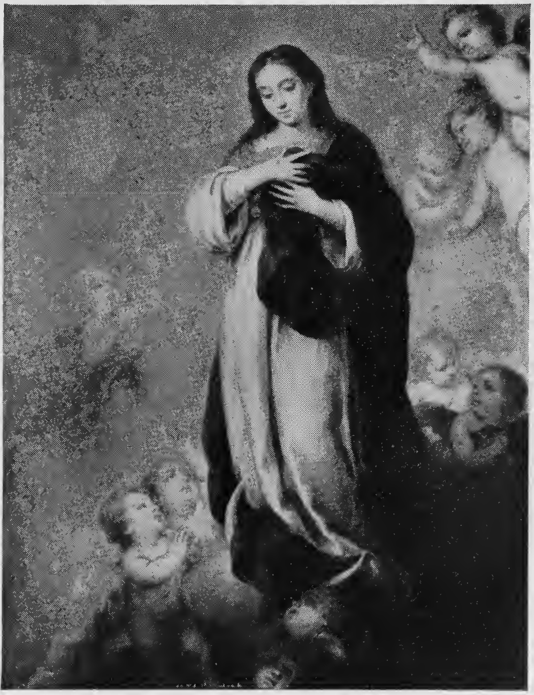
PENITENT MAGDALENE
By El Greco (Spanish) 1545-1614
Size 41 $\frac{5}{16}$ x 33 $\frac{11}{16}$ inches



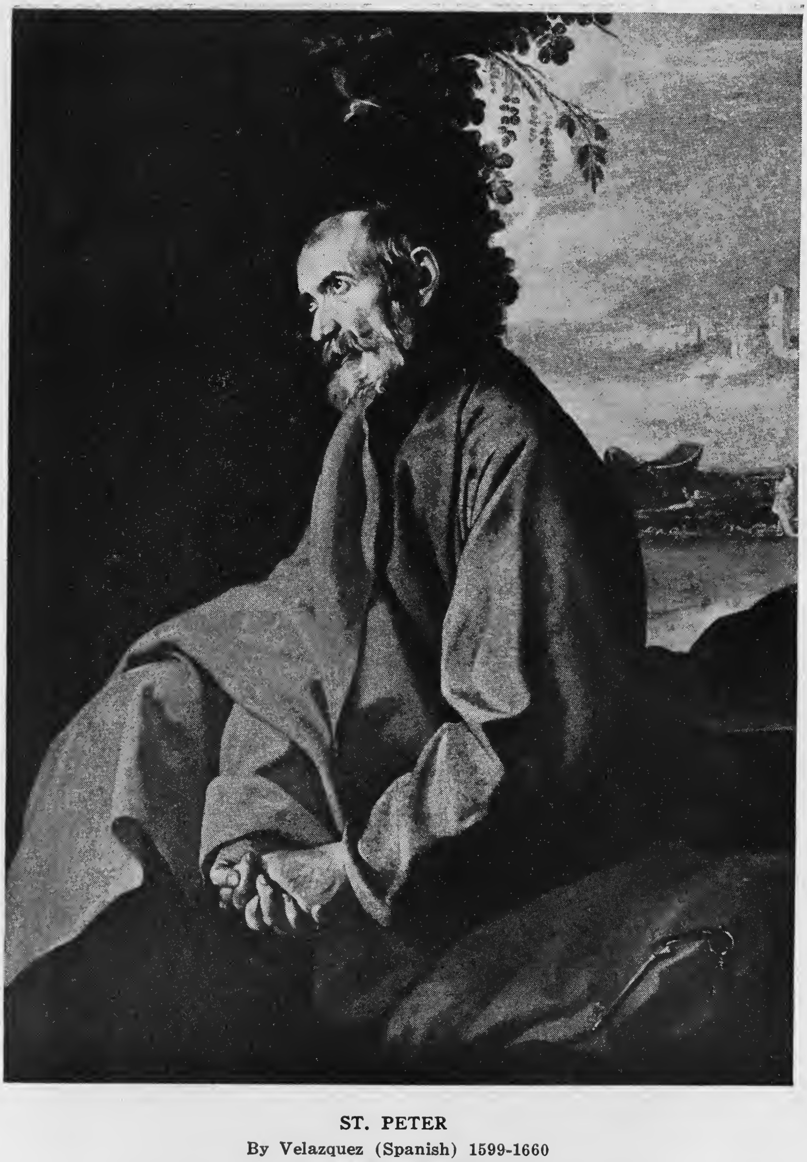
CRUCIFIXION
By El Greco (Spanish) 1545-1614
Size 30x20 inches



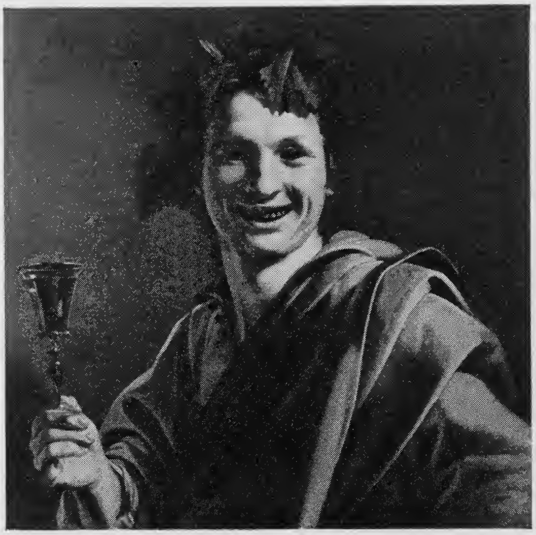
ECCE HOMO
By Morales (Spanish) 1509-1586
Size 13½x17½ inches



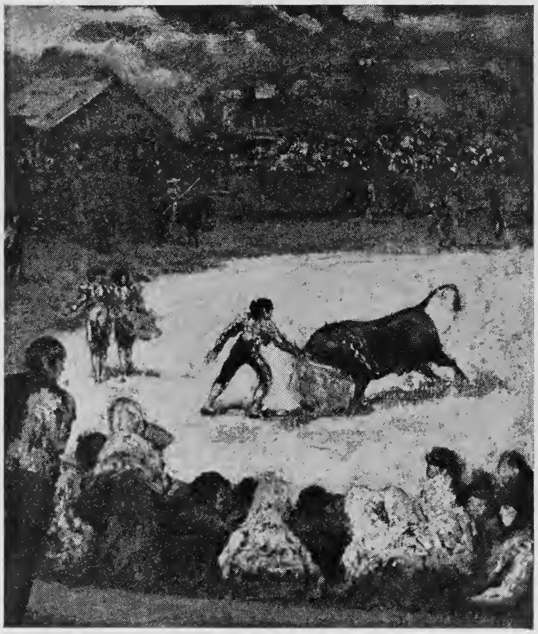
THE LITTLE CONCEPTION
By Murillo (Spanish) 1617-1682
Size 54x46 inches



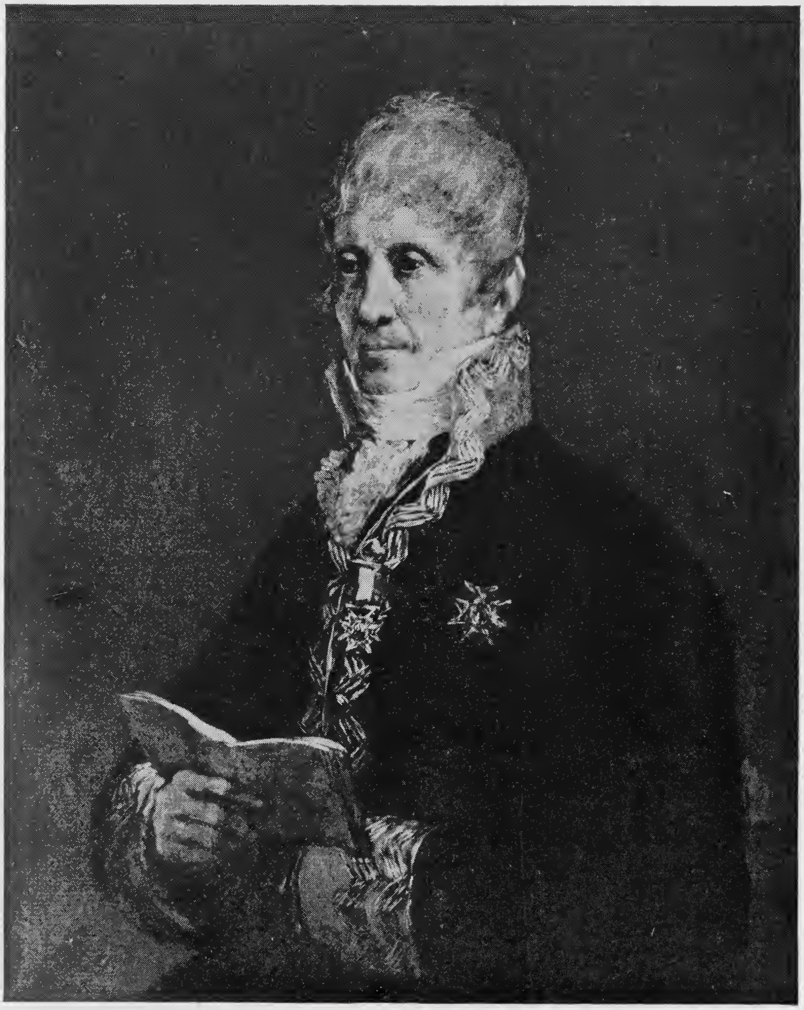
ST. PETER
By Velazquez (Spanish) 1599-1660
Size 85¾x47½ inches



THE BACCHANTE
By Velazquez (Spanish) 1599-1660
Size 27⅜x26½ inches



BULLFIGHT
By Goya (Spanish) 1746-1828
Size 13¾x15 inches



DON IGNACIO OMULRYAN Y ROURERA
By Goya (Spanish) 1746-1828
Size 33x25½ inches

The French School

Galleries VIII, XI, XII

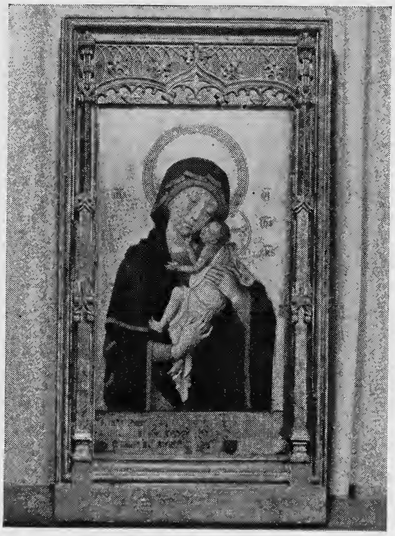
The main influence in France was Flemish until the first quarter of the 16th century, when the Italians brought in by Francis I created a new domination. Religious and civil wars retarded the development of a truly native school until the period of Louis XIV with Poussin and Claude. The 18th century was witness to one of the greatest epochs of fine painting ever known; so exquisite, withal frivolous, that we forgive it its license. Beauty above all else, and it was a feminine beauty, inspired Watteau, Boucher, and Fragonard, while Chardin, in his more homely subjects, approached the technical perfection of Velazquez. From 1784 when the Classicists under David ended this reign of beauty, France, that is to say Paris, has ruled the painting of Europe. In almost rapid succession came Romanticism under Delacroix, Realism and Courbet, Impressionism with Manet, Post-Impressionism with Cezanne, Cubism and Picasso, and finally Sur-realism under the leadership of Masson, Roy, and Dali.

* * * * *

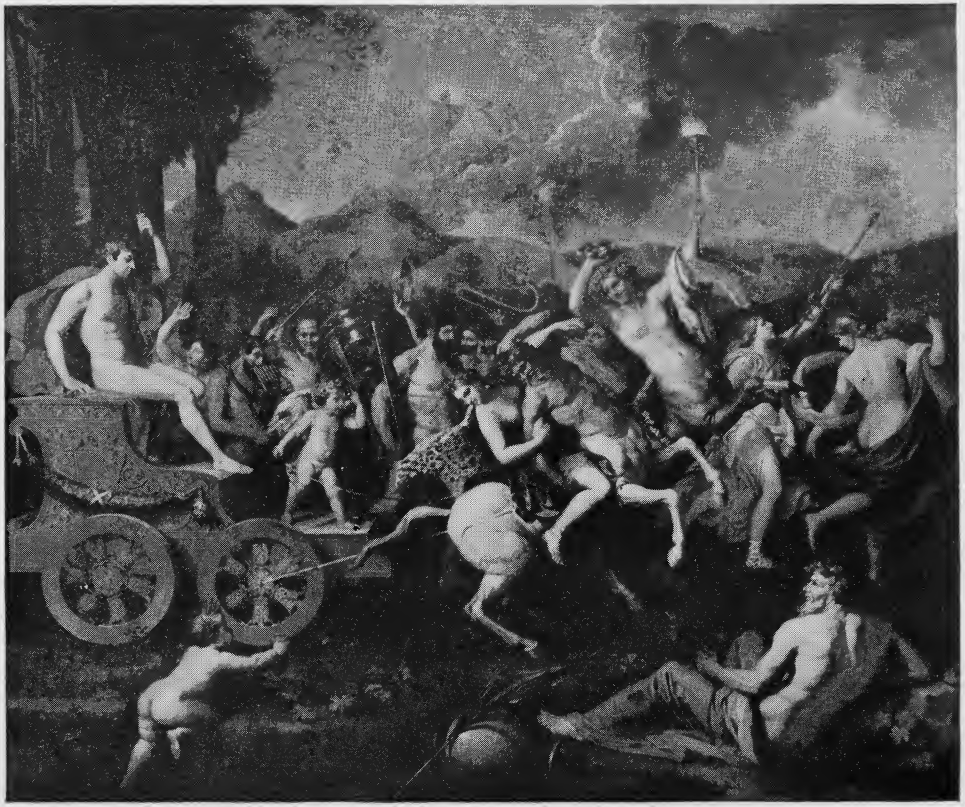
The *Madonna and Child* of the 15th century is typical of the Flemish predominance in the features of the Virgin and the meagerness of the Infant. Poussin, the first really French painter, although his influence was Roman and classical, is represented by one of his greatest canvases, *The Triumph of Bacchus*, one of three mythological subjects painted for Richelieu. Here we see his great ability as a colorist and above all his faultless sense of composition. *The Mill on the Tiber* and its companion piece, *Landscape with a Piping Shepherd*, are typical of Claude, a contemporary of Poussin, one of the first to paint fanciful landscapes in which he captured the glow of the setting sun. Chardin, who was strongly influenced by the

Dutch 17th century painters, gives us *The Bubble Blowers,* a variation of the Louvre painting, in which we see his technical perfection of reproducing textures and his mastery of reflected colors. The *Jupiter in Guise of Diana, and Calisto* by Boucher breathes the exquisite beauty of a court dominated by women and exemplifies the elegant attenuated canon he introduced. Greuze, the sentimental moralist yet marvelous craftsman, is represented by a typical *Portrait of a Girl* and *The Nurses,* one of his peasant interiors that so caught the fancy of the day and a court which was playing the role of milk maid. The decorative *Terrace of the Chateau of Marly* by Robert is typical of his individual brushwork and of the charming panels that covered the walls of the Hotels of the period of Louise XVI. David's *Portrait of a Young Boy* is intimately human and is far from his later frigid classicism, while the early *Portrait of Le Moyne* by David's pupil, Ingres, is one of the most attractive canvases from the hand of this master draughtsman.

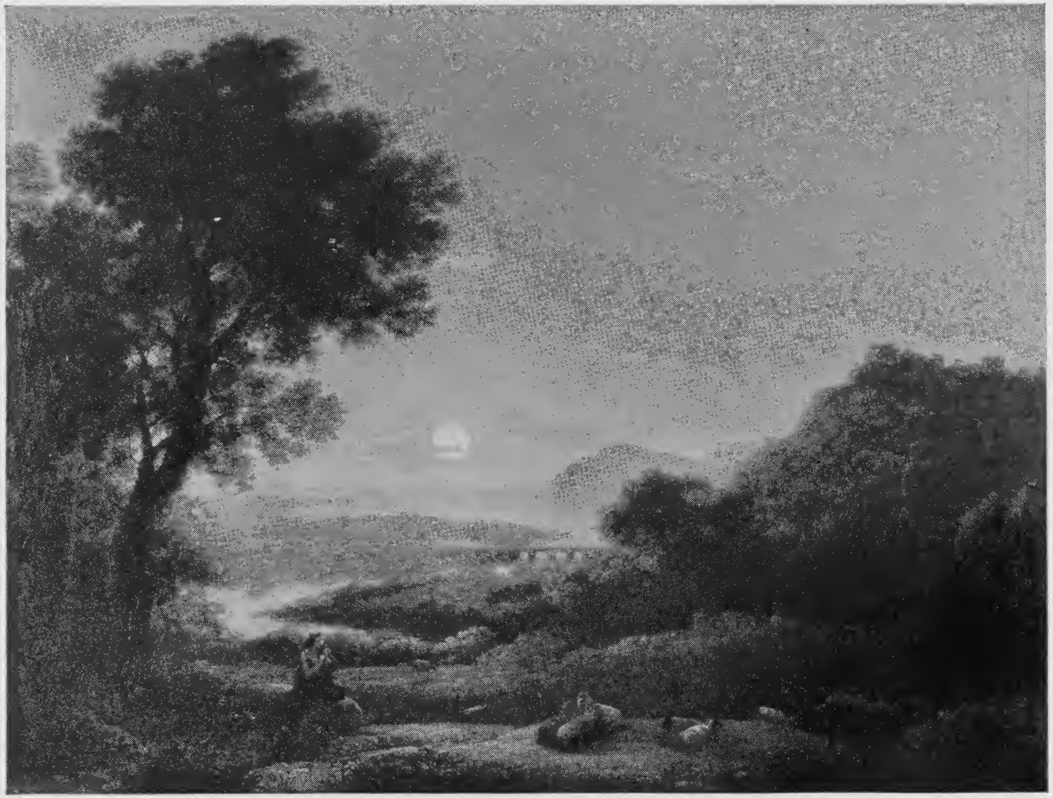
The realist Courbet is represented by a fine portrait head and the Barbizon group, Millet, Corot, Daubigny and Rousseau, has contributed typical canvases. The *Exit From a Theater* by the great individualist Daumier shows his affinity to Rembrandt and his ability to grasp only the bare essentials in his telling canvases. The sunlight colors of the Impressionists Pissaro and Sisley, presage the brilliant impasto of today and the jewel-like study by Seurat is a sketch for his imposing *Bathers* in the Tate Gallery.



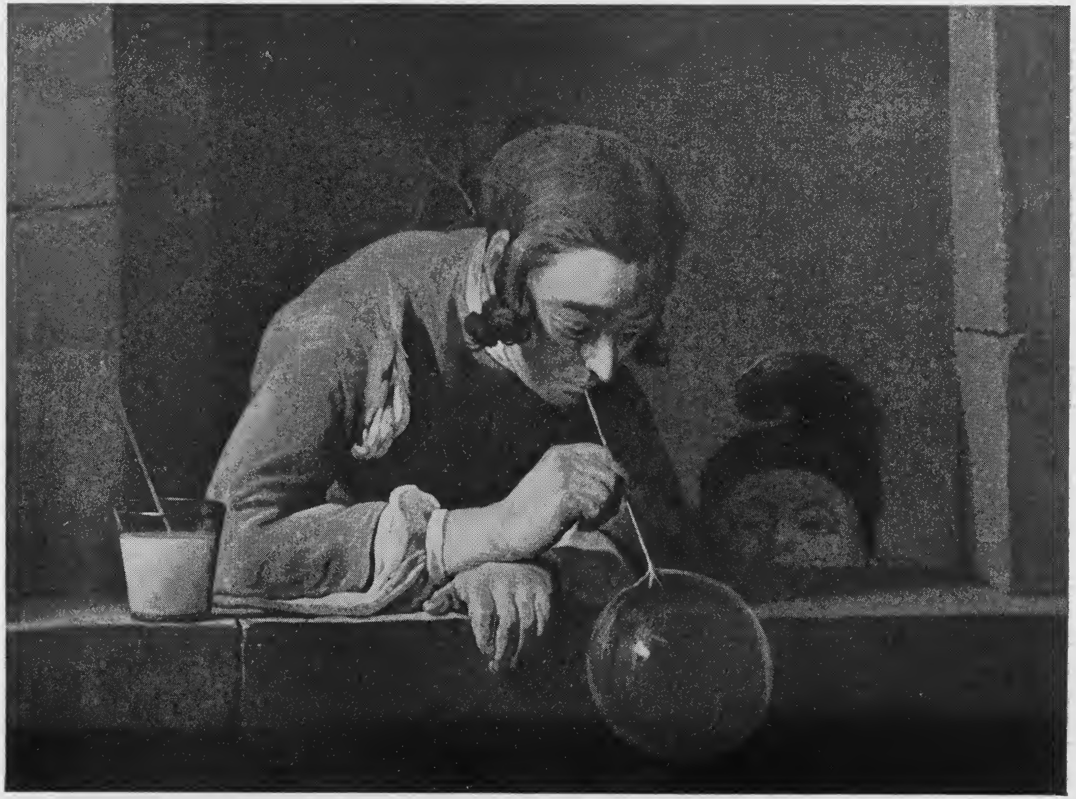
MADONNA AND CHILD
Anonymous (French) 15th century
Size 18x34¼ inches



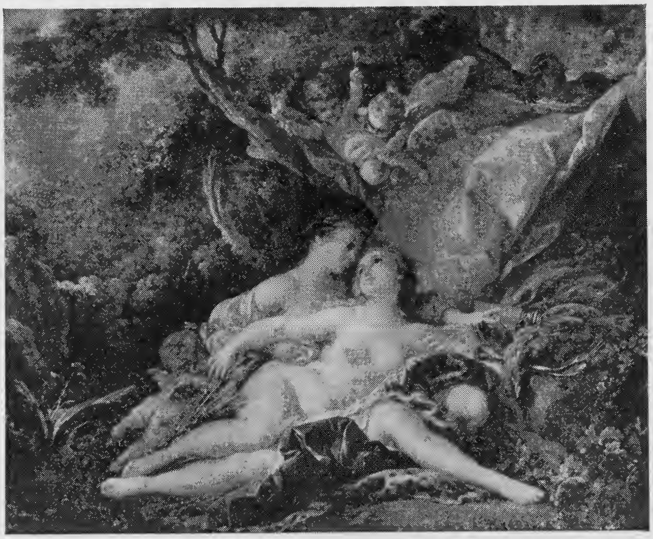
TRIUMPH OF BACCHUS
By Poussin (French) 1594-1665
Size 59x50 inches



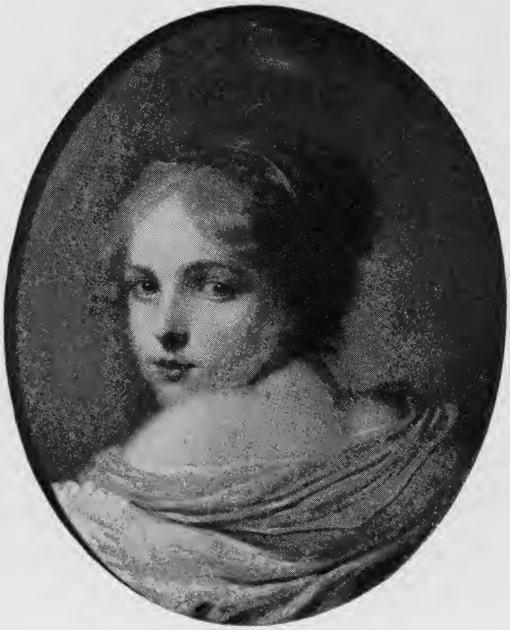
LANDSCAPE WITH A PIPING SHEPHERD
By Claude (French) 1600-1682
Size 20¾x27 inches



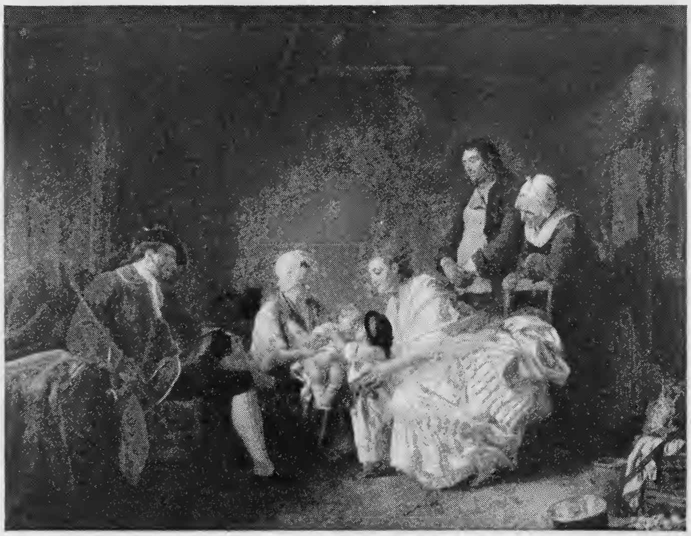
THE BUBBLE BLOWERS
By Chardin (French) 1699-1779
Size 24x31¼ inches



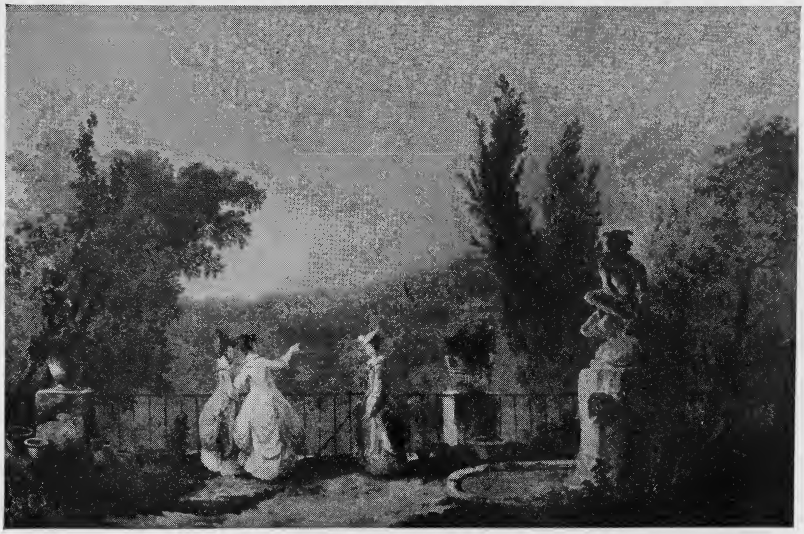
JUPITER IN THE GUISE OF DIANA, AND CALISTO
By Boucher (French) 1703-1770
Size 27x22 inches



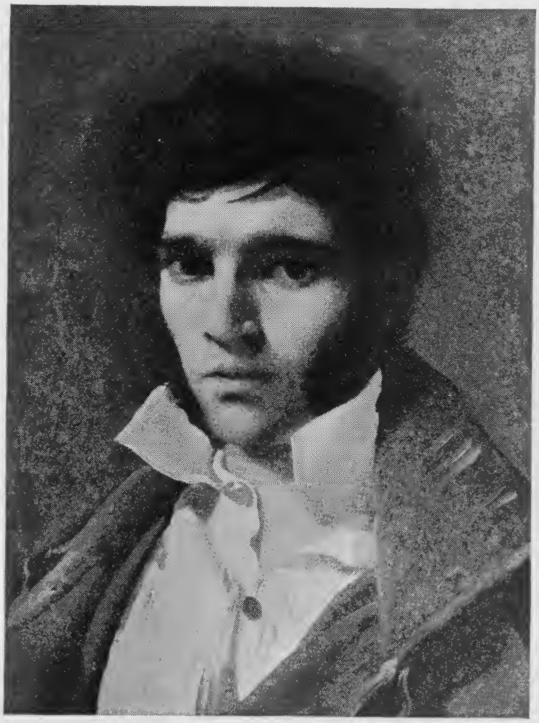
PORTRAIT OF A YOUNG GIRL
By Greuze (French) 1725-1805
Size 17½x14½ inches



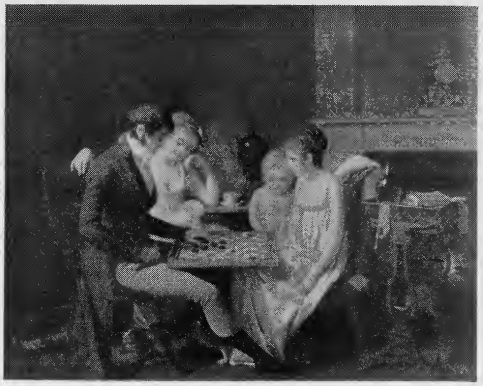
INTERIOR SCENE
By Aubry (French) 1745-1781
Size 37½x30 inches



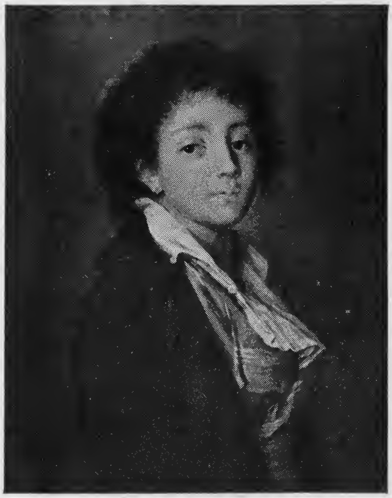
TERRACE OF CHATEAU OF MARLY
By Robert (French) 1733-1808
Size 52x35½ inches



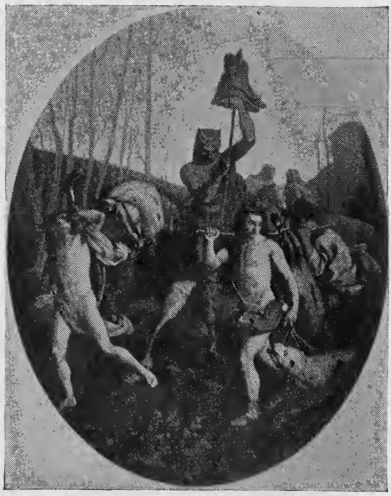
PORTRAIT OF PAUL LEMOYNE
By Ingres (French) 1780-1867
Size 14½x18¾ inches



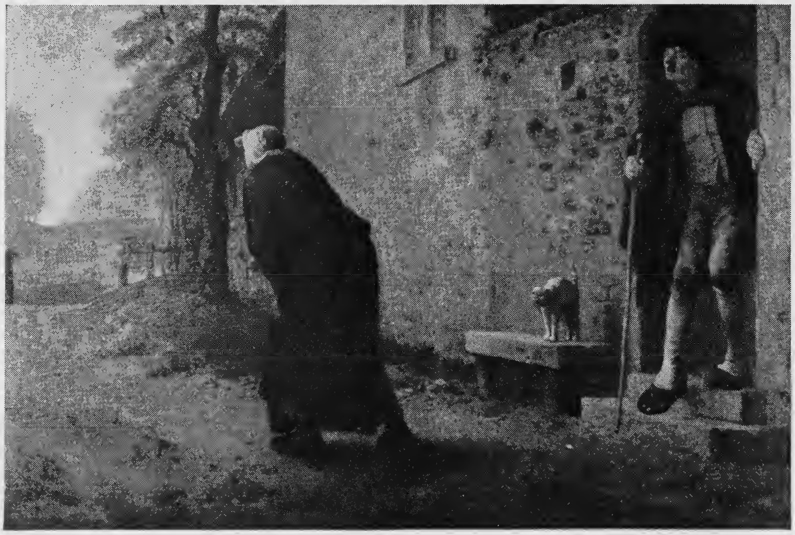
THE GAME OF CHECKERS
By Boilly (French) 1761-1845
Size 17⅜x14¼ inches



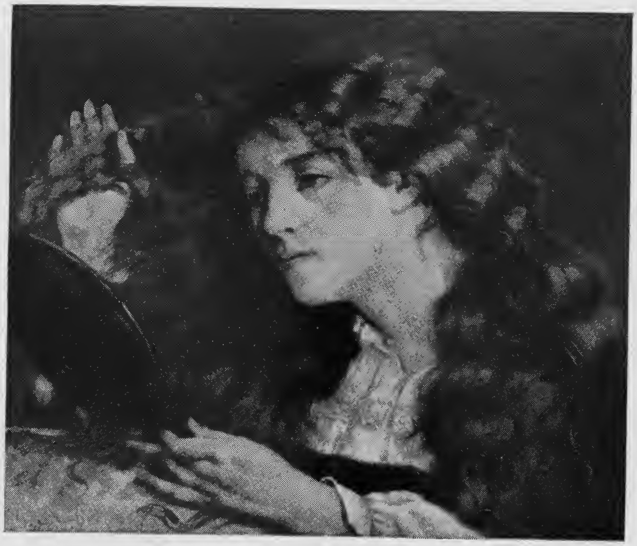
PORTRAIT OF A YOUNG BOY
By David (French) 1748-1825
Size 21¾x18½ inches



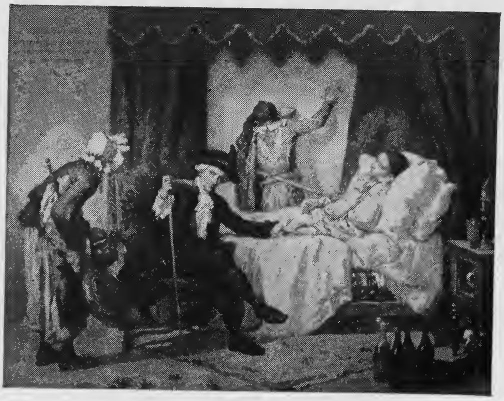
RETURN FROM THE HUNT
By Puvis de Chavannes (French) 1824-1898
Size 11¼x14⅛ inches



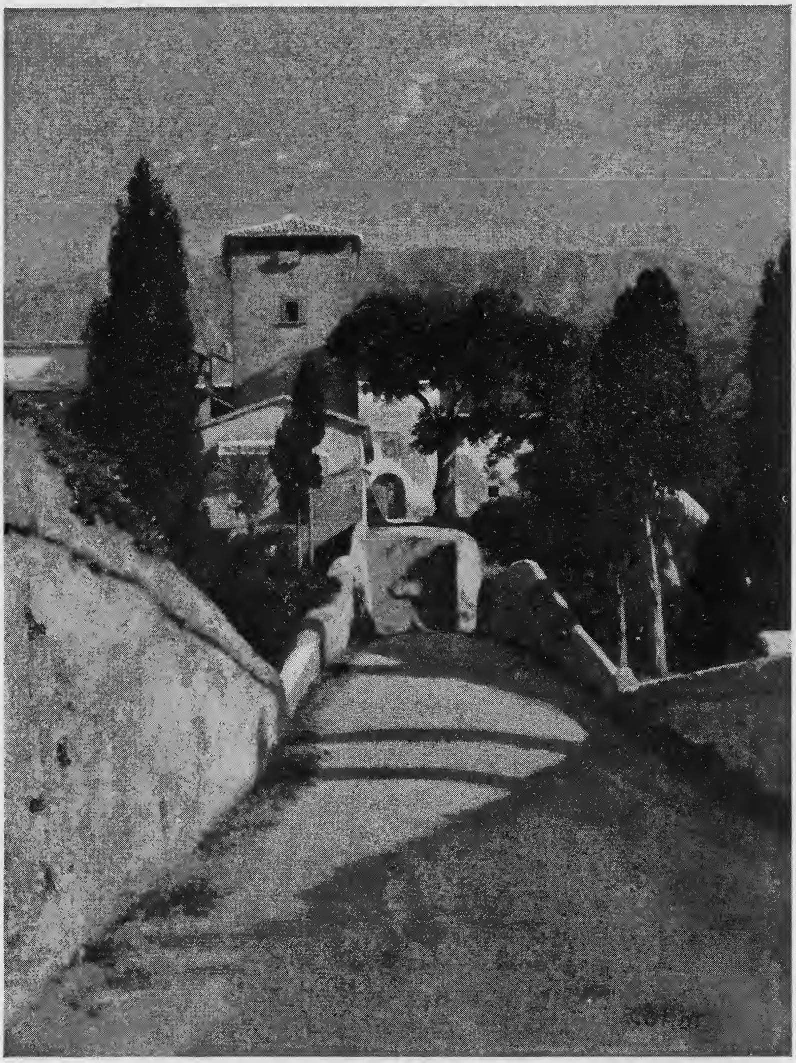
WAITING
By Millet (French) 1814-1875
Size 47¾x33¼ inches



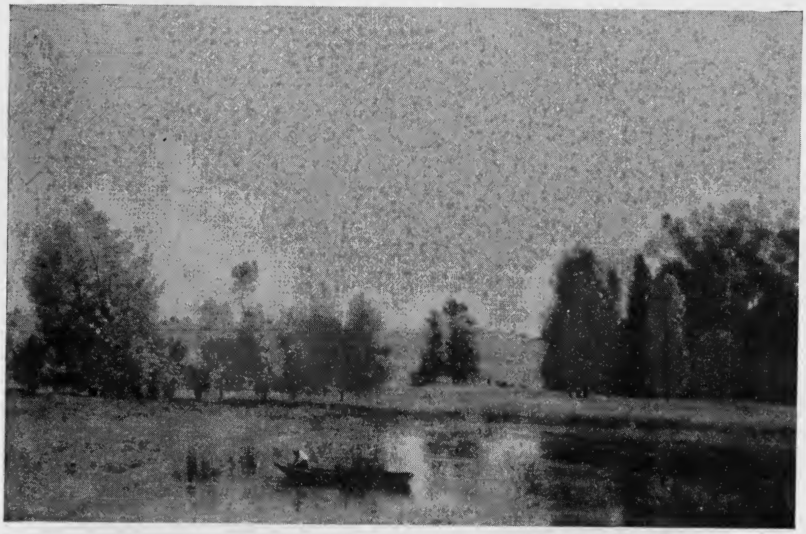
PORTRAIT OF AN IRISH GIRL
By Courbet (French) 1819-1877
Size 25x20¾ inches



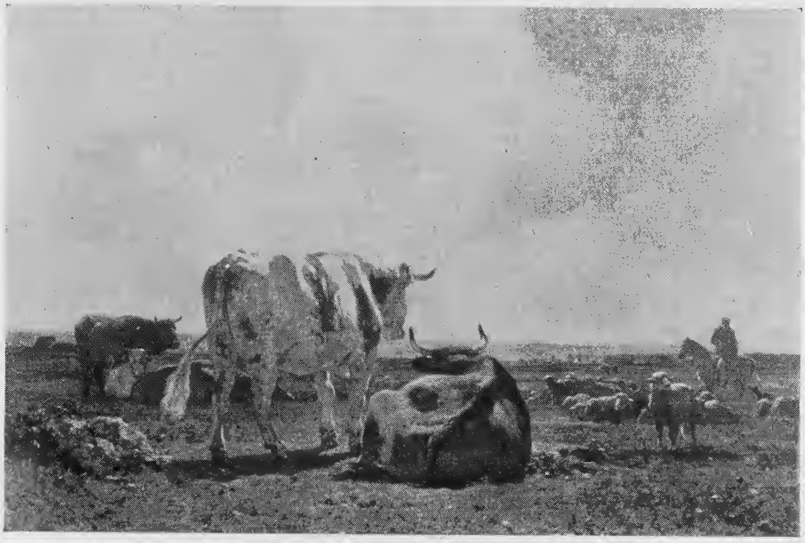
THE ILLNESS OF PIERROT
By Couture (French) 1815-1879
Size 13½x16¾ inches



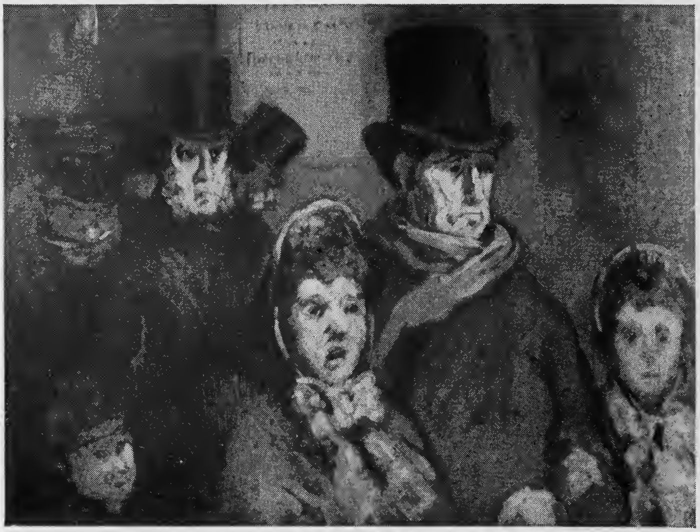
VIEW OF SUBIACO
By Corot (French) 1796-1875
Size 15¾x12⅜ inches



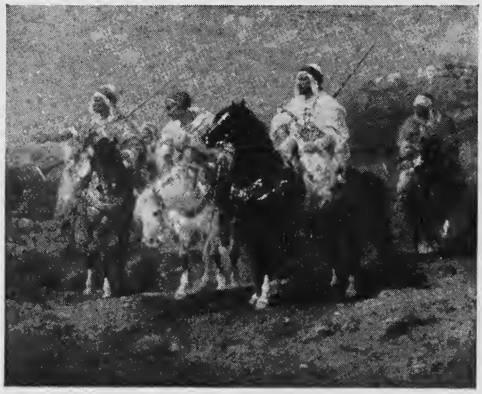
WILLOW GROVE
By Corot (French) 1796-1875
Size 16x24 inches



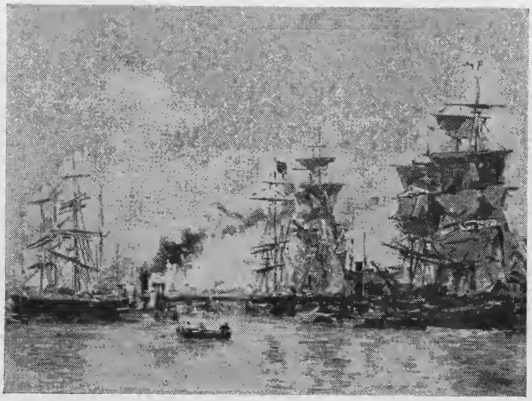
PASTURAGE IN THE TOURAINE
By Troyon (French) 1810-1865
Size 51½x39⅛ inches



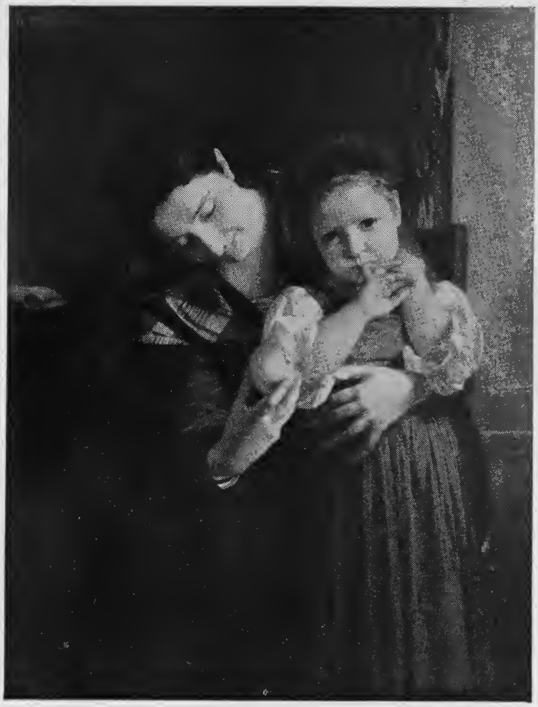
EXIT FROM A THEATER
By Daumier (French) 1809-1879
Size 12¼x15¼ inches



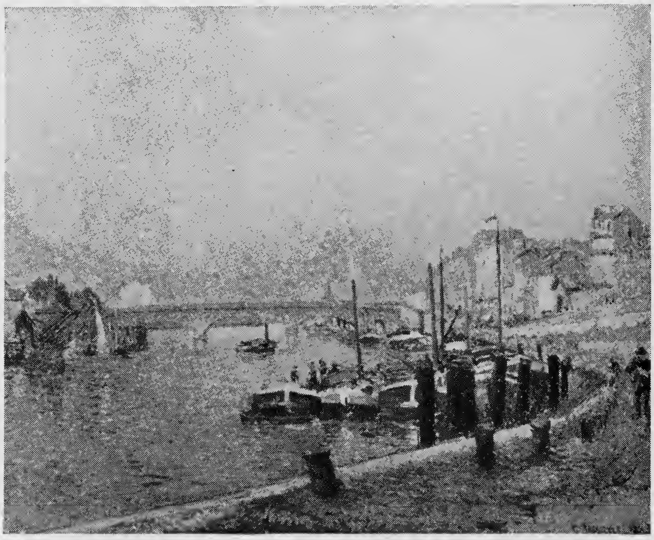
THE OASIS
By Schreyer (French) 1828-1899
Size 24x29 inches



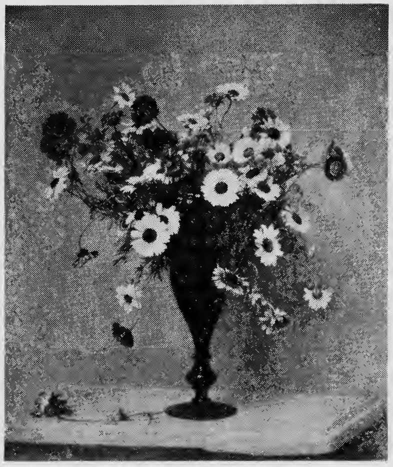
PORT OF DEUVILLE
By Boudin (French) 1825-1898
Size 10x13¾ inches



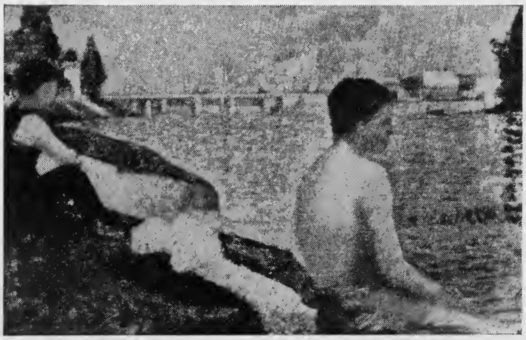
BE FRIENDS
By Bouguereau (French) 1825-1905
Size 35¾x27½ inches



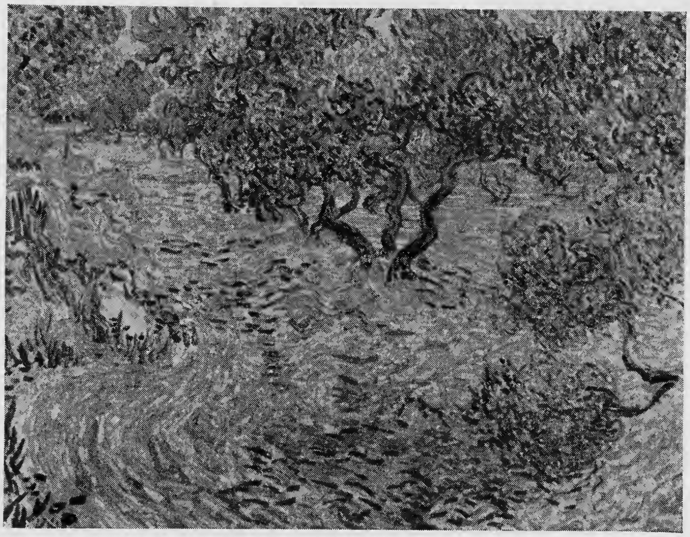
QUAI NAPOLEON, ROUEN
By Pissarro (French) 1830-1903
Size 25x20⅝ inches



FLOWER PIECE
By Fantin-Latour (French) 1836-1902
Size 24¾x26¾ inches



STUDY FOR THE BATHERS
By Seurat (French) 1859-1891
Size 10⅜x6⅞ inches



THE OLIVE GROVE
By Vincent Van Gogh (Dutch) 1853-1890
Size 37x29¾ inches

The English School

Gallery X

Although they developed a fine school of miniature painting in the Middle Ages, the English did not produce an important native school of painting until the 18th century, due to wars and parliamentary strife. Foreign artists, notably Holbein, Il Moro, the Zucchari and Zuccharelli, had been called in by the kings, but had had little influence in founding a local school. Hogarth, the cynical moralist of the first part of the 18th century, is the first great native artist but to Van Dyke and his follower Lely may be given the credit of fostering the great school of portrait painting of Reynolds, Gainsborough, Raeburn, Hoppner and Romney. Always aristocratic and somewhat artificial, it still typifies our conception of true royalty and holds its own with French 18th century art, by which it was certainly influenced. In the progress of art, perhaps the greatest contribution was made by the landscapists, Constable, Gainsborough and Turner.

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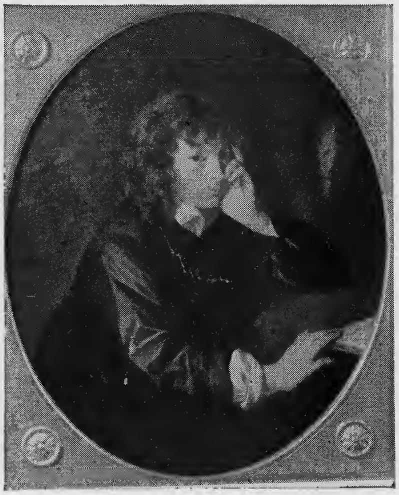
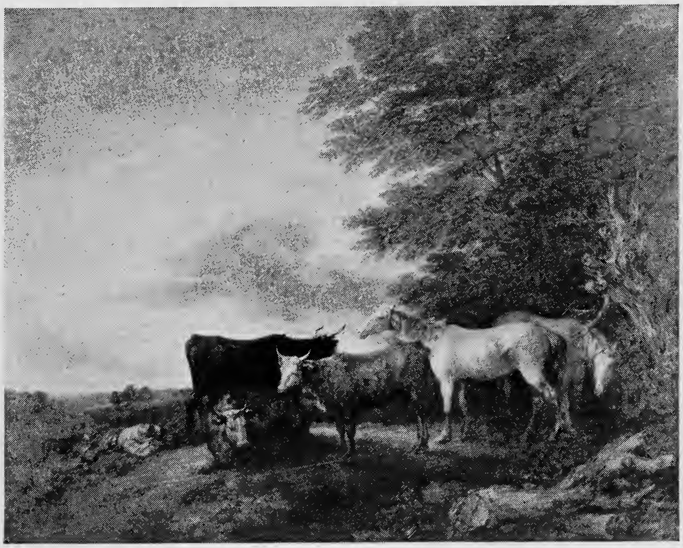
Very properly, the collection begins with a typical Van Dykian *Portrait of Sir Richard Springnell* by Lely. The truly English artists have representative canvases, the *Portrait of George Ashley, Esq.* by Reynolds shows his fine draughtsman's ability and his tendency to carry his work too far,

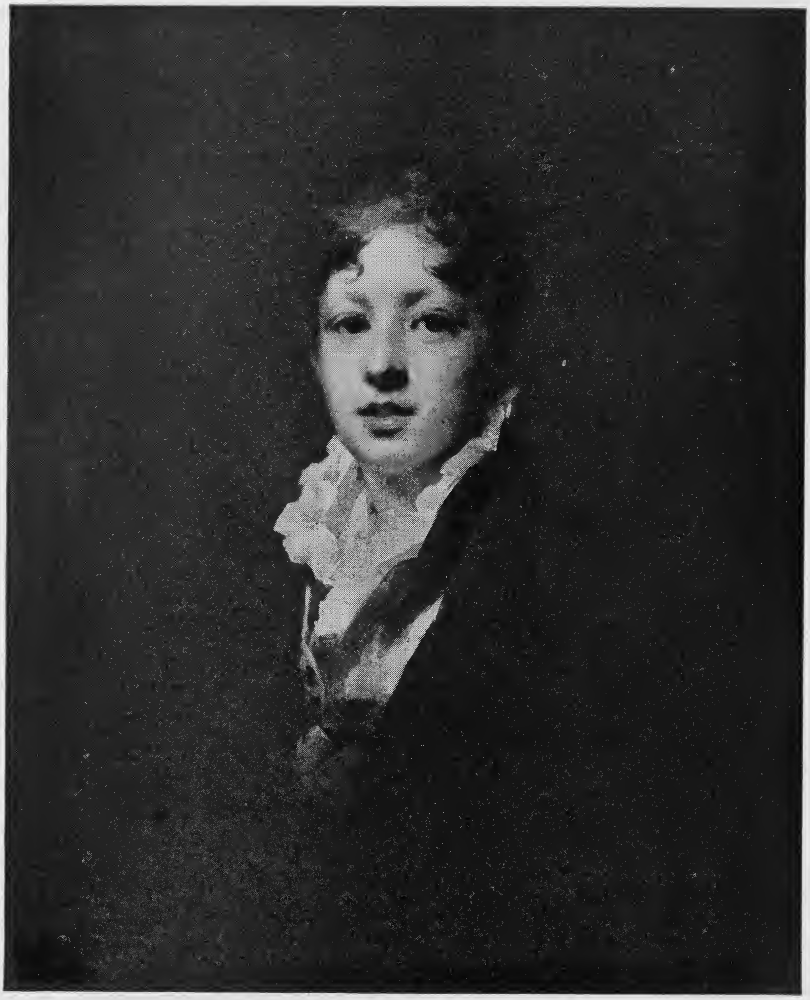


SIR RICHARD SPRINGNELL
By Lely (Anglo-Dutch) 1618-1680
Size 31½x26 inches

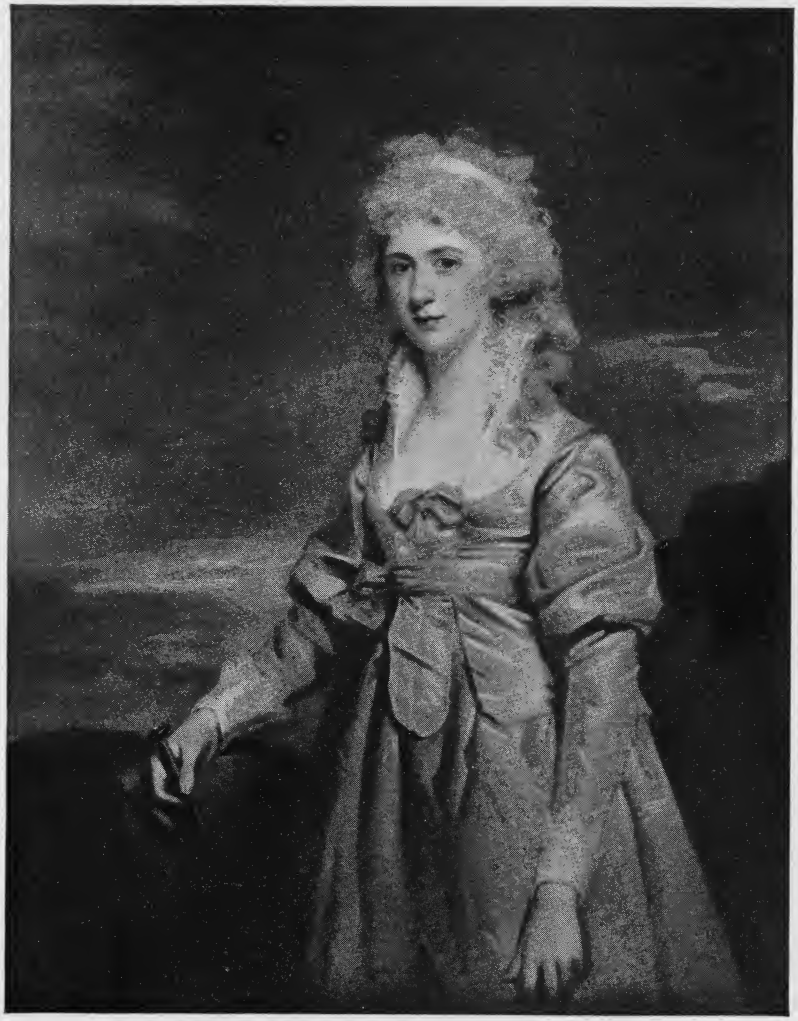
the Romney *Portrait of the First Earl of Farnham* is an example of his freer brushing, while the early pair of portraits by Raeburn show his finer color sense and great ability to portray the character of his sitter. His *Master Alexander MacKenzie* is perhaps one of the most sensitive from his brush and the Hoppner *Portrait of Lady Fitzgerald* shows his mastery of the handling of paint and his ever pleasing feminine types. The important landscape, *Repose* by Gainsborough, was one of the artist's favorite canvases and is a fine introduction to his lesser known ability in this direction. The early *Hastings Beach* by Turner has more definition than his later works, but gives us a hint of his stupendous handling of light and color.



REPOSE
By Gainsborough (English) 1727-1788
Size 48x58½ inches



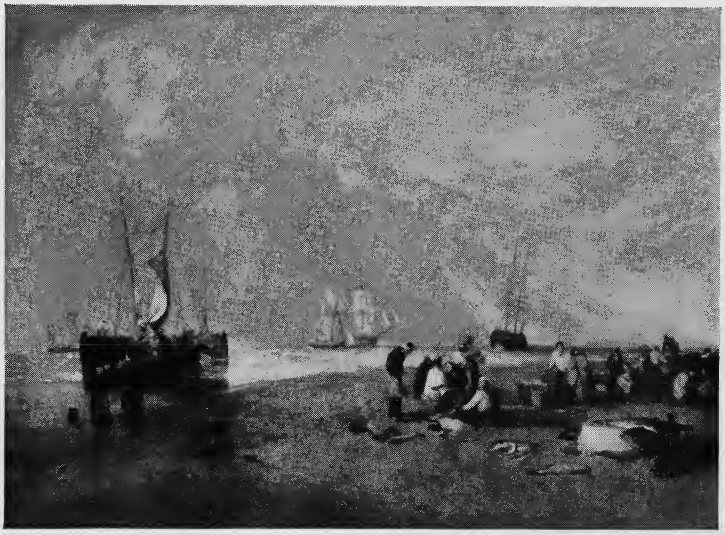
MASTER ALEXANDER MACKENZIE
By Raeburn (English) 1756-1823
Size 30x25 inches



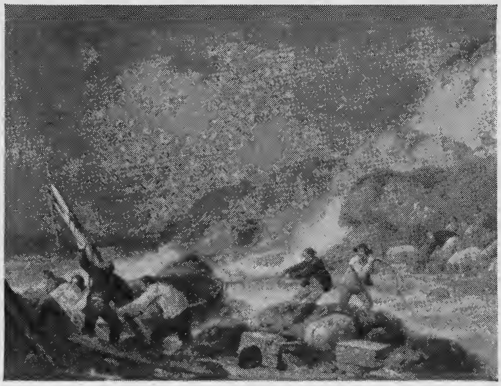
LADY FITZGERALD

By Hoppner (English) 1758-1810

Size 39x48½ inches



THE FISH MARKET ON HASTINGS BEACH
By Turner (English) 1775-1851
Size 35¾x47½ inches



THE WRECK, ISLE OF WIGHT
By Moreland (English) 1763-1804
Size 27½x35¼ inches

EUROPEAN PERIOD ROOMS

The Italian-Spanish Renaissance Room

Gallery V

THE 16th century painted ceiling comes from a palace outside Madrid and shows strong Mudejar influence in the elements of design, particularly in the checkerboard and encircled motifs, which recall the brickwork of Teruel. The fine Renaissance door and mantlepiece are Italian of the 16th century. The 16th century tapestry of French weave, representing the *Temple of Jupiter,* is one of a series, other examples of which hang in the Capitoline Museum at Rome. The Italian 16th century carved and gilded sarcophagus-shaped cassone is decorated with mythological scenes. The pair of leather covered Italian 16th century walnut chairs are from the Bardini collection and are illustrated in Odom and in Schottmueller. Other examples of Italian chairs are shown in the Sgabelli, Savonarola, and X-shape types. The 16th century Spanish Barqueno is typical of the iron mounted and painted chests of that country.

The French Regence Room

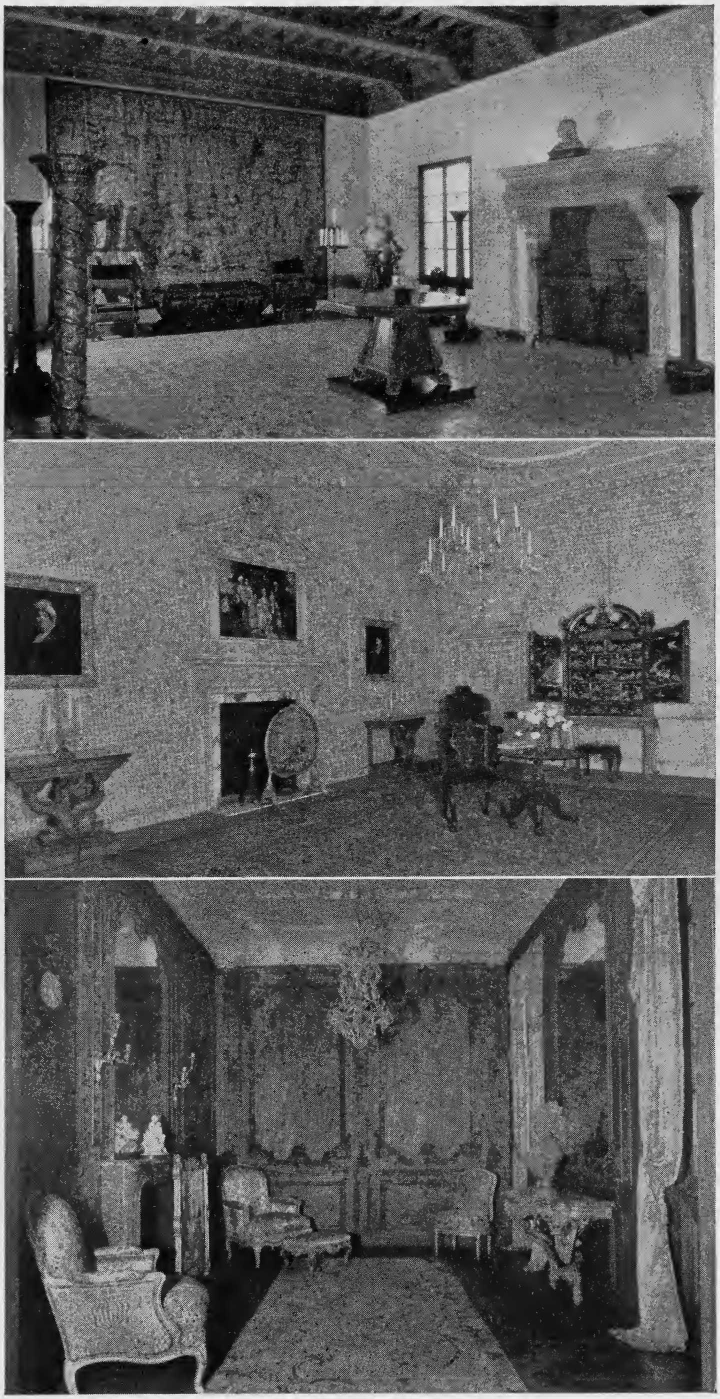
Gallery IX

The Panelling of this room, dating about 1720, comes from an hotel in Paris on the Quai des Celestins, built for Count Nicolai, a Polish nobleman. One of the most exquisite examples of carving of its period, it has for its chief motif the shell and the dragon. The dragon is here perhaps the first appearance of Chinese influence in interior carving although it had appeared earlier in painting. The rare carved and gilded console table repeats the dragon motif, as do the ormulu sconces. The gilt Louis XVI side chair is signed by Boucault and comes from the Chateau of Versaille. The terra cotta bust is of the dancer La Guimard and is by Merchi, while the Cartel clock is by LaMazurier. The curtains, the rock crystal chandelier and the Savonnerie carpet are of the period, as is the pointe de Versaille parquet floor.

The English Georgian Room

Gallery VII

The Georgian Room, of yellow deal, comes from a mansion known as St. Margaret's Place, King's Lyne, Norfolk, which was built in the middle of the 18th century. It has been painted and gilded as were all the rooms of this period. Although later, the overmantle carving shows a distinct Grinling Gibbons influence. The painting above the fireplace is by Zoffany, the pair over the console tables are of *Sir and Lady Abercromby* by Raeburn, and the portrait on the north wall is of *George Ashley* and by Reynolds. The Queen Anne blue lacquer cabinet is one of the finest of the period and is noted by Cescinsky. The Chippendale mahagony side chair was formerly in the Lord Leverhulme collection and is one of the most perfect examples of the period, as is the carved side chair from the Vanderbilt collection. The three-back settee was formerly at Bramshill Park and is illustrated by Macquoid. The carved pine dolphin console tables are almost unique. The chandelier is a fine example of Waterford glass, while the curtains are of typical Spitalfields brocade.



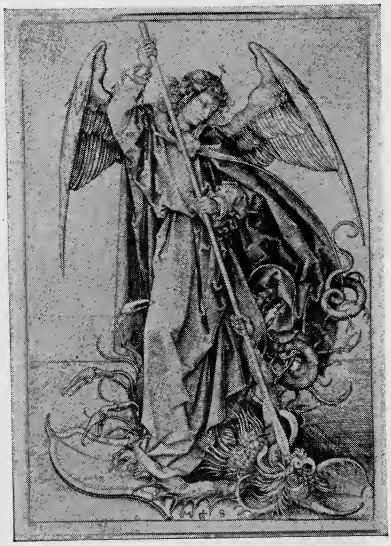
TOP—ITALIAN-SPANISH RENAISSANCE ROOM; 16 CENTURY.
CENTER—ENGLISH GEORGIAN ROOM; CA. 1750.
BOTTOM—FRENCH REGENCE ROOM; CA. 1720.

Department of Prints and Drawings

Galleries XIV and XV

THE print collection contains approximately five hundred examples of the engraver's art, dating from the anonymous woodcuts of the 15th century to the beginning of the 20th century. Outstanding prints that may be noted are superb impressions of *St. Michael*, a *St. Barbara* and *The Fourth Wise Virgin*, all by Schongauer and a rich and little-clipped right frieze of *The Battle of the Sea Gods* by Mantegna. Durer is particularly well represented and there is included a fine *Melancholia, The Little Horse, The Effects of Jealousy, Portrait of Erasmus*, a woodcut from the *Apocalypse* and a rare and perfectly matched complete *Little Passion.* The mastery of Rembrandt is shown in one of the finest impressions of *Portrait of Dr. Ephraim Bonus, The Three Cottages, The Beggars at the Door, Self-Portrait Drawing, The Man with a Beard*, etc. In addition to several sheets from *The Tauromaquia* and the beautifully composed *Rain of Bulls*, Goya is represented by a complete series of the *Caprices* of the printing of 1802. Additional importance is given to this set by explanatory notes in contemporary handwriting. A very finely matched *Thames Set* of extraordinary impressions one of the *Venitian* series and a group of lithograph proofs by Whistler

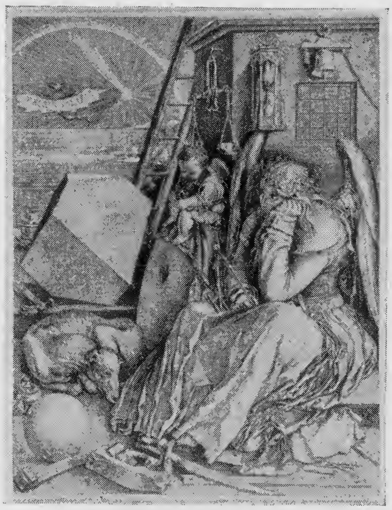
(Continued on Page 67)



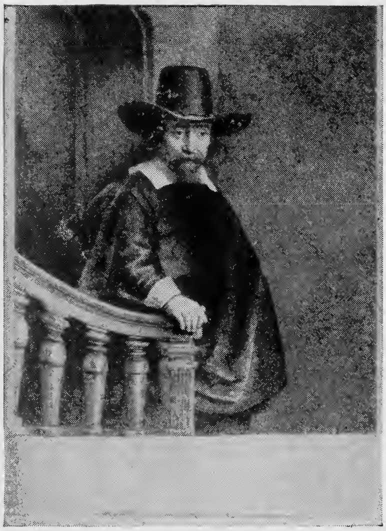
ST. MICHAEL

By Schongauer (German) ab. 1445-1491

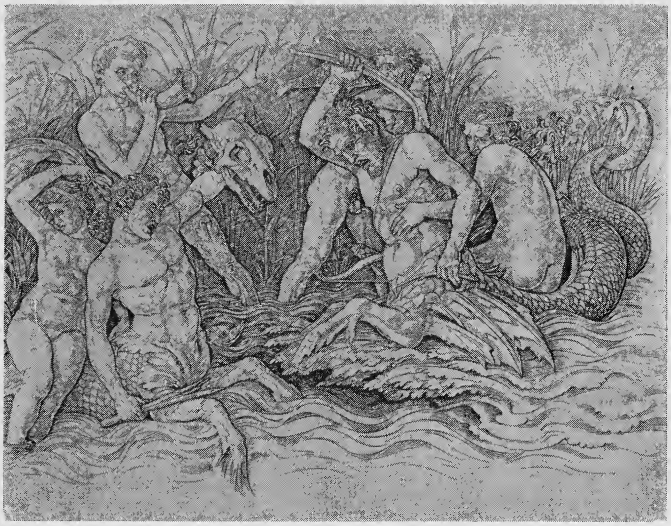
Size 4½x6½ inches



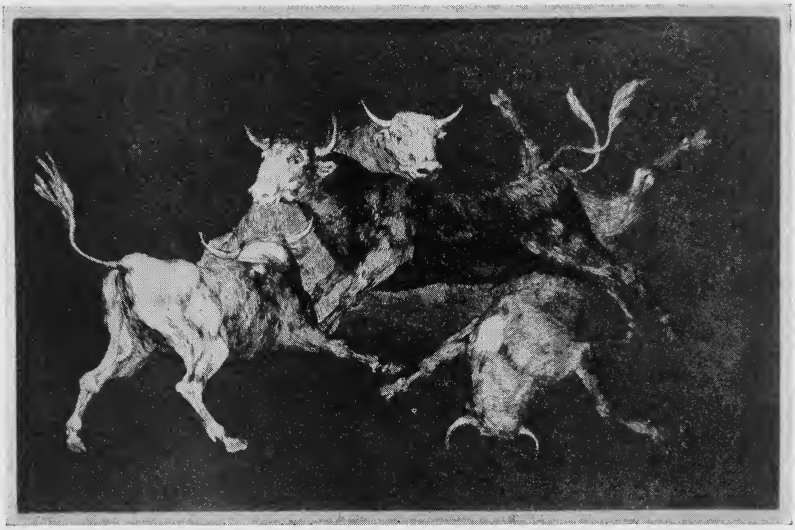
MELANCHOLIA
By Durer (German) 1471-1528
Size 7⅜x9½ inches



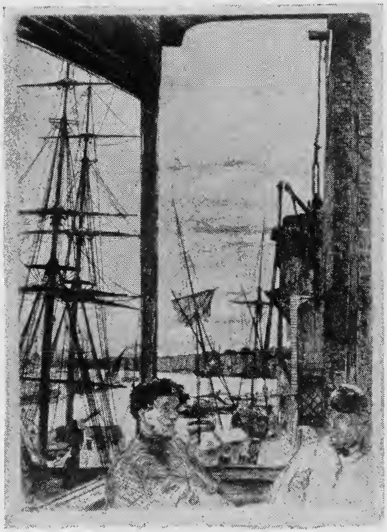
DR. EPHRAIM BONUS
By Rembrandt (Dutch) 1606-1669
Size 6$\frac{15}{16}$x8⅛ inches



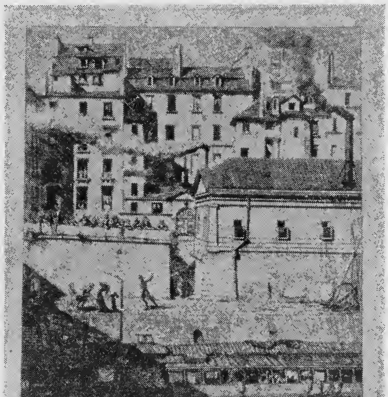
BATTLE OF SEA GODS
By Mantegna (Italian) 1431-1506
Size 15⅞x12$\frac{15}{16}$ inches



THE RAIN OF BULLS
By Goya (Spanish) 1746-1828
Size 12¾x8¼ inches



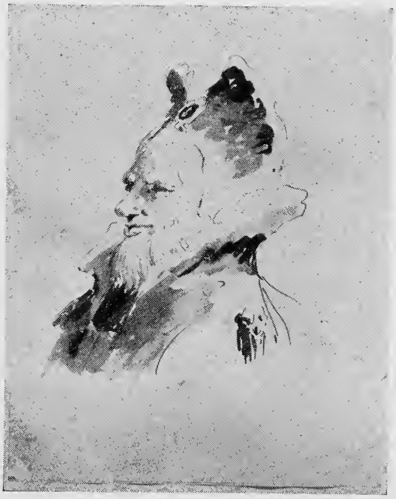
ROTHERHITHE
By Whistler (American) 1834-1903
Size 7¾x10¾ inches



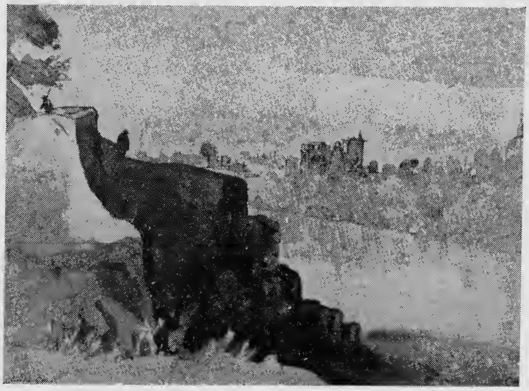
THE MORGUE
By Meryon (French) 1821-1868
Size 7½x8$\frac{7}{16}$ inches

bring the collection to the first years of the present century.

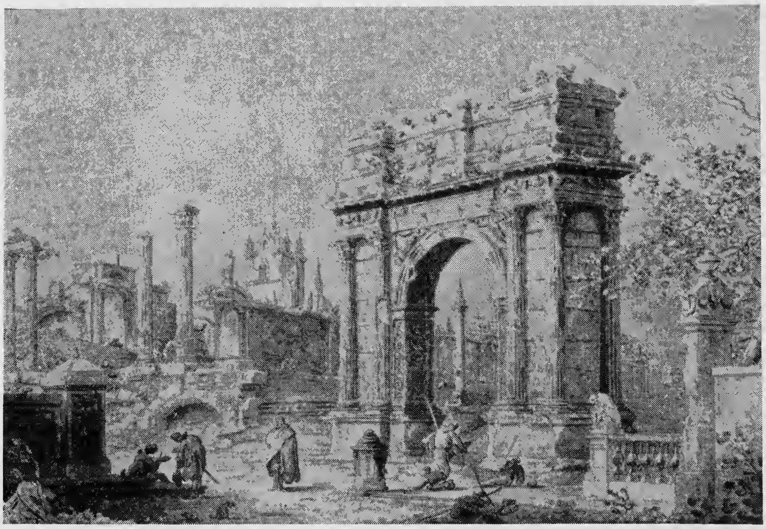
Drawings, perhaps the most intimate and closely associated of all an artist's production, form an interesting and representative group. Of great importance is a *View of the Tiber* in ink and bistre by Claude Lorraine. The *Cupid* by Boucher is a study for the *Jupiter and Calisto* in the collection of paintings and there is also a sketch on blue paper made by Gainsborough for our landscape, *Repose.* Other outstanding artists represented are Piazzetta, Rosalba Carriera, Charles van Loo, Canaletto, Giovanni Battista and Domenico Tiepolo, Hubert Robert, Delacroix, and Constantin Guys.



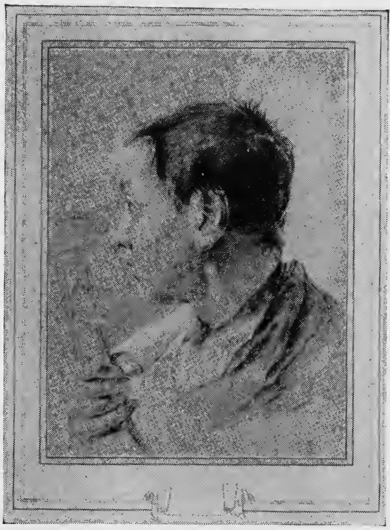
HEAD OF A MAN
By G. B. Tiepolo (Italian) 1696-1770
Size 7¾x9¾ inches



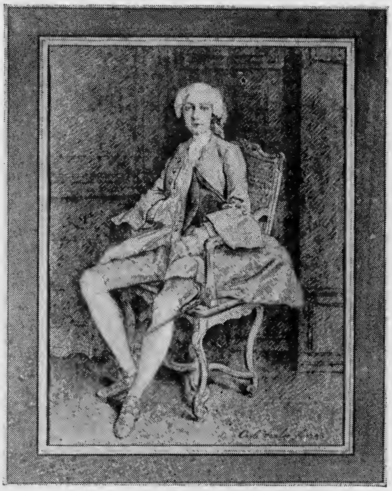
VIEW OF THE TIBER AT ROME
By Claude (French) 1600-1682
Size 10 $\frac{9}{16}$x8 inches



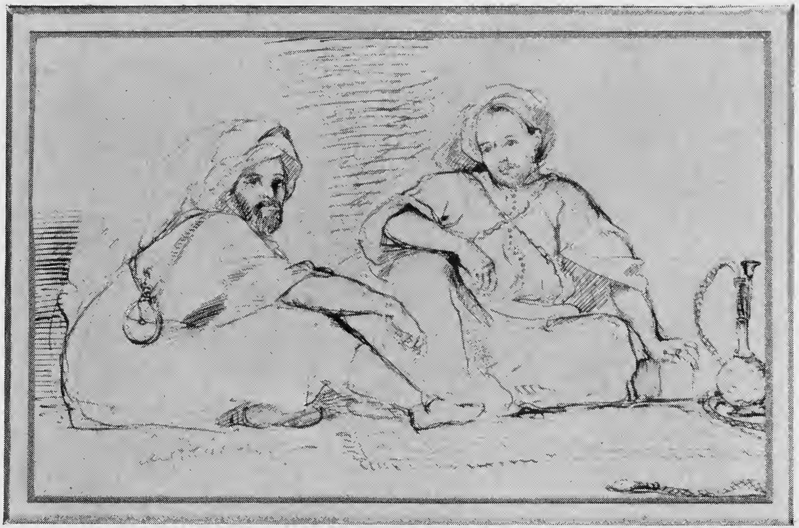
ROMAN MONUMENTS
By Canaletto (Italian) 1697-1768
Size 21⅜x14⅞ inches



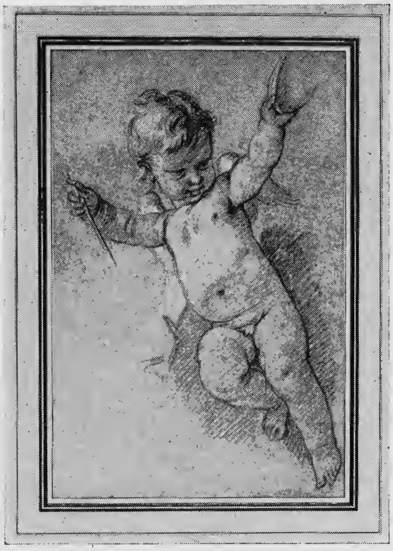
HEAD OF A BOY
By Piazzetta (Italian) 1682-1754
Size 15½x11½ inches



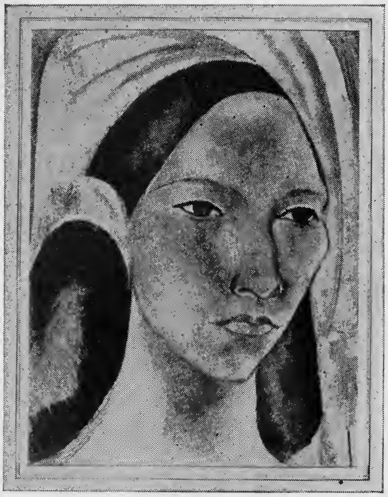
SEATED MAN
By Van Loo (French) 1705-1765
Size 16x12⅛ inches



ARABS
By Delacroix (French) 1798-1863
Size 10x6⅜ inches



CUPID
By Boucher (French) 1704-1770
Size 10¼x15¾ inches



BALI GIRL
By Sterne (American) contemporary
Size 9⅝x13 inches

Department of Decorative Arts

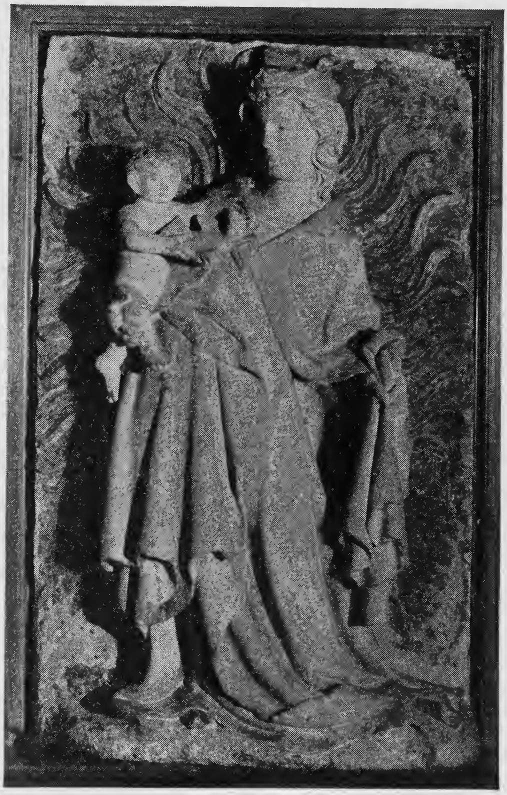
Galleries XVII and XVIII

HERE are grouped important examples of European sculpture, furniture, textiles, ceramics and silver. Especially outstanding is the French Ile-de-France Gothic *Madonna and Child* in high relief, the *Apostle Relief* from the Cathedral of Vich in Catalonia, Spain, and the rugged *St. John* by Claus Sluter which comes from the Hotel de Ville of Dijon. The *Madonna and Child* relief by Pietro Lombardi is one of the most exquisite from his chisel and is purely North Italian in feeling, while the terra cotta of the same subject is Florentine in loveliness and delicacy and comes from the workshop of Benedetto da Maiano. Giovanni Bologna is represented by a very typical *Venus*, which reflects the elegant and slim canon he used, and the *Christ Supported by an Angel* by Algardi is Baroque in feeling and shows a dependence on Bernini. The *Crouching Flora* by Carpeaux and the *Venus* by Dalou are typical of the classicism of the early 19th century, although the latter tends to realism.

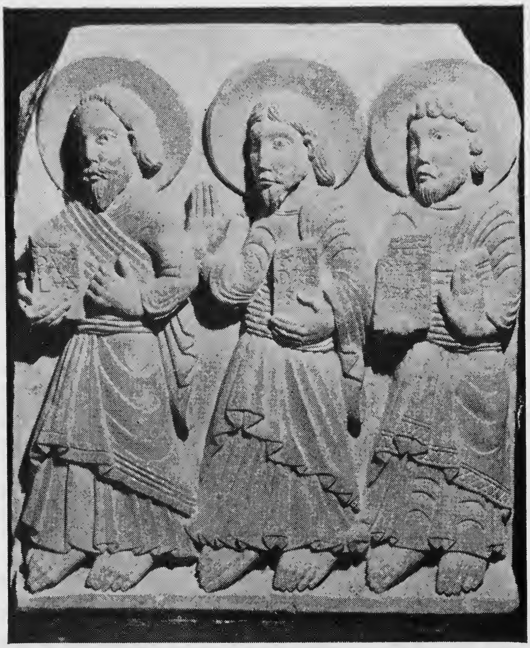
The *Gothic Chest*, formerly in the Blumenthal collection, is one of the finest and most complete that has come to us from Northern France, and the *Henri II Cabinet* is typical of French 16th century furniture which was so strongly influenced by Italian models. The Louis XVI chair from the Von Nemes collection is particularly individual with its delicate carving and polychromy and the Sheraton bookcase of English provenance reflects the refinement of the cabinet maker's craft of the late 18th century.

The collection of textiles contains many rare and unique examples, such as the red velvet and gold thread *Italian Gothic Cope*, a green and gold *Gothic Chasuble*, a unique five color velvet *Venetian Chasuble*, the series of eight Flemish tapestries depicting *The Story of Phaeton* (in Kirkwood Hall) and a Beauvais armorial tapestry. A comprehensive group of laces dating from the Gothic period to the 19th century completes this collection.

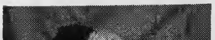
The art of the goldsmith of the middle ages is represented by two pieces from the Guelph Treasure, a fine *Monstrance* of silver gilt and a jewelled *Cross.* A colorful enamel *Crucifixion* is signed by Leonard Limousin and dated 1535. A group of English silver of the Georgian period is representative of the classical design and the restrained decoration of the 18th century. Italian and Spanish pottery and English, French and German porcelains lend color and interest to this department.



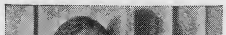
MADONNA AND CHILD IN GLORY
Ile de France, ca. 1420, Polychromed Sandstone
Height: 32 inches



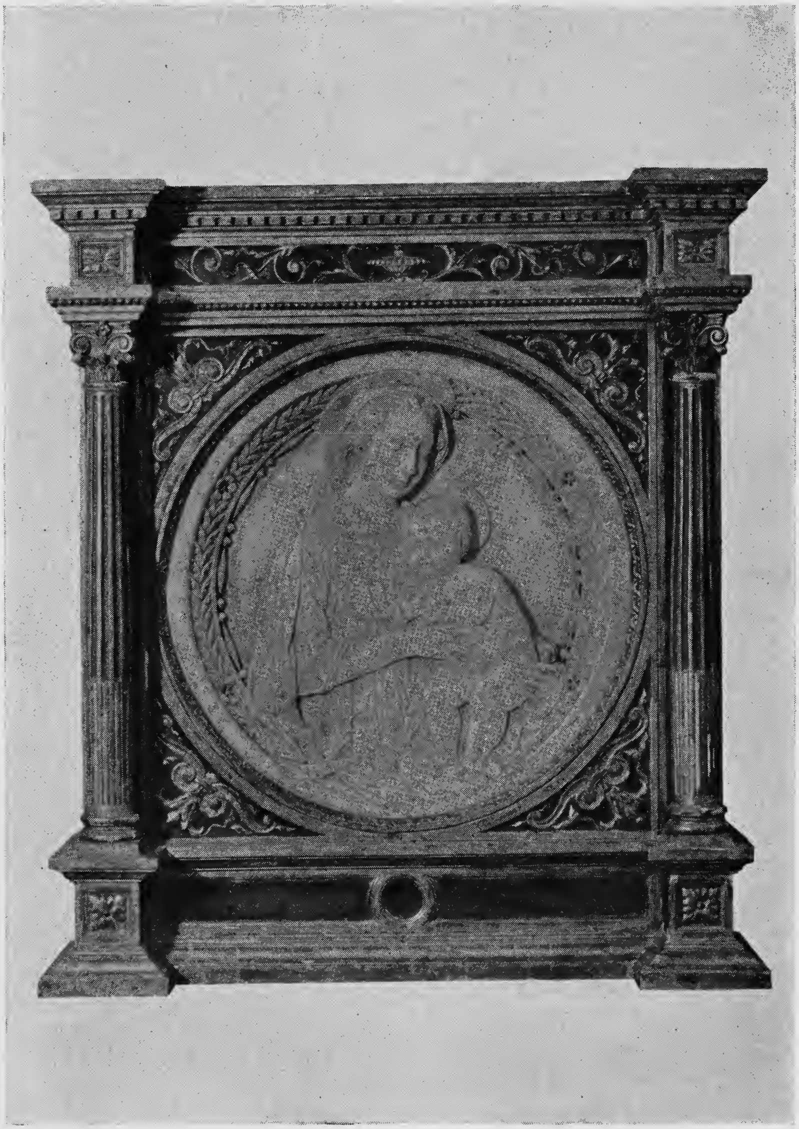
APOSTLE RELIEF
Catalonian, 11th century, Limestone
Height: 31 inches



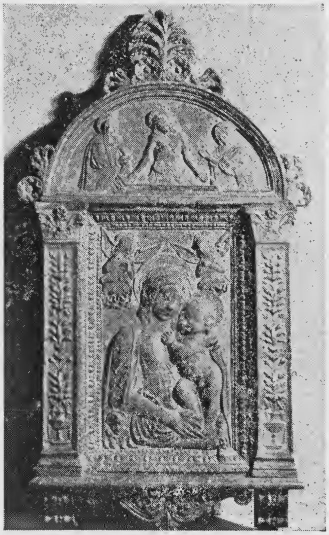
ST. JOHN
By Sluter (Burgundian) d. 1406, Stone
Height: 63 inches



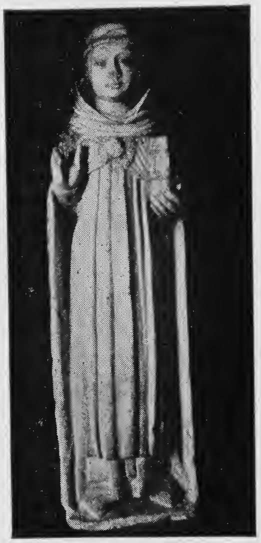
MADONNA WITH THE CHILD JESUS
German (Rhenish), 15th century, Wood
Height: 57½ inches



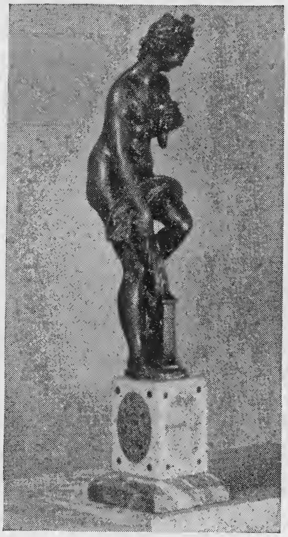
MADONNA AND CHILD
By Pietro Lombardi (Italian) d. ca. 1515, Marble
Diameter: 26 inches



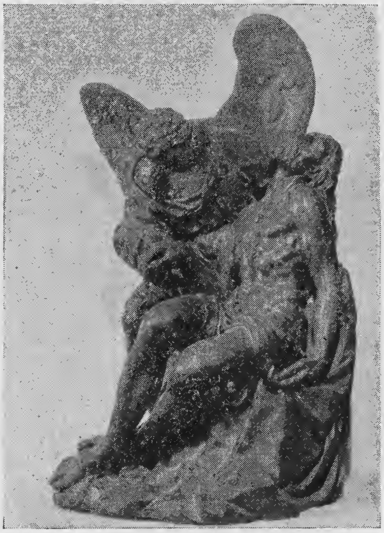
MADONNA AND CHILD AND ENTOMBMENT
Italian, 15th century, Terra Cotta
Height: 25½ inches



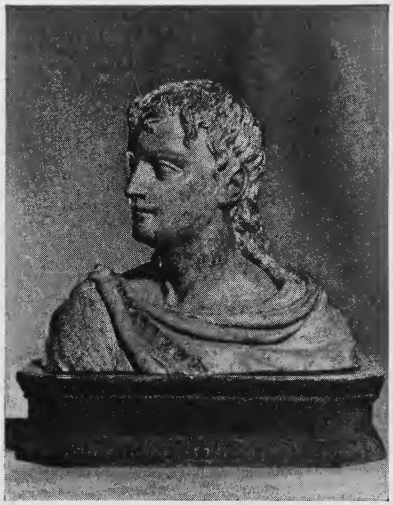
ST. THOMAS
Spanish, 15th century, Alabaster
Height: 36 inches



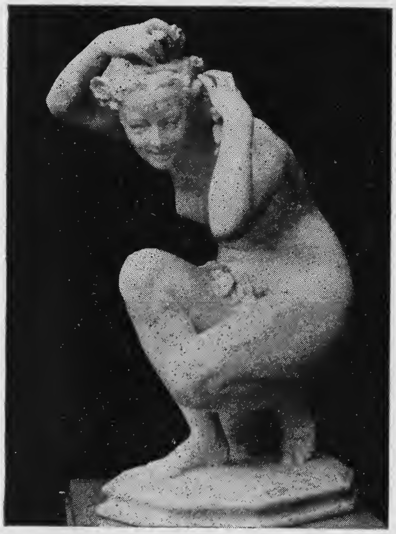
VENUS AFTER THE BATH
By Bologna (Italian) 1524-1608, Bronze
Height: 18 inches



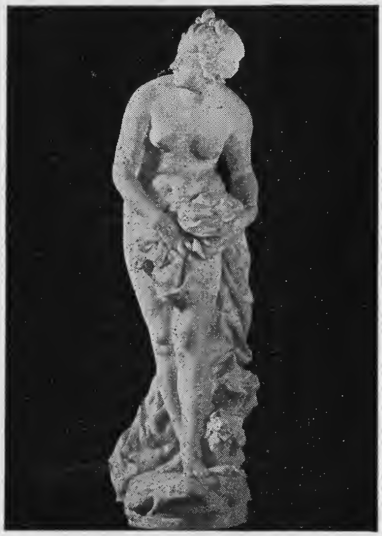
CHRIST SUPPORTED BY AN ANGEL
By Algardi (Italian) 1598-1654, Terra Cotta
Height: 34 inches



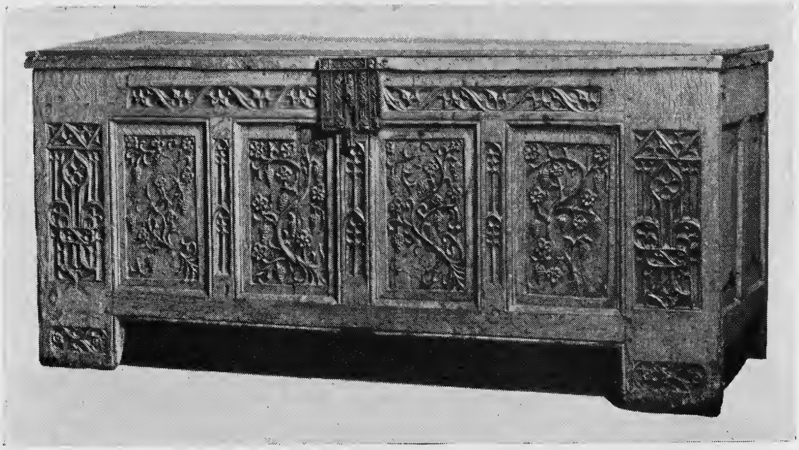
ST. JOHN
Italian, 15th century, Terra Cotta
Height: 19 inches



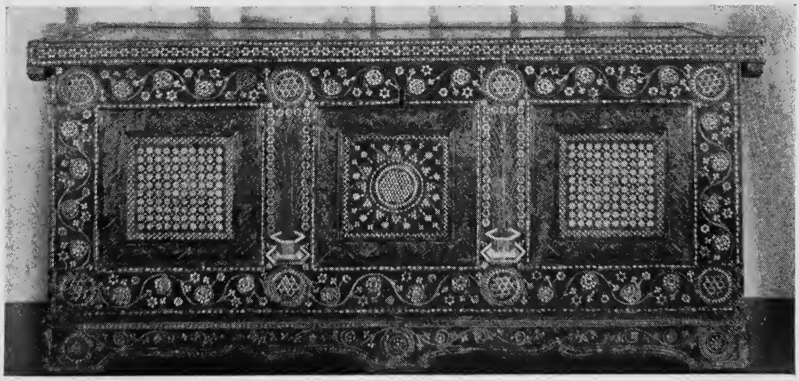
CROUCHING FLORA
By Carpeaux (French) 1827-1875, Marble
Height: 19 inches
Gift of Lord Joseph Duveen



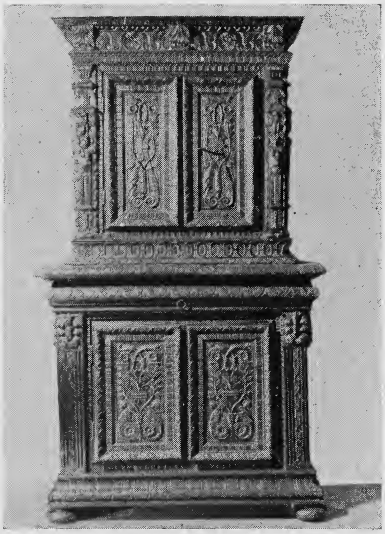
VENUS
By Dalou (French) 1838-1902, Marble
Height: 32½ inches



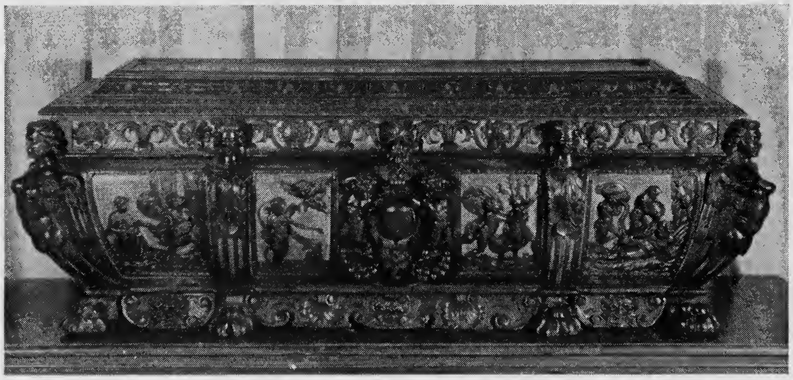
CHEST
Northern France, ca. 1500, Oak
Size 73½ inches long



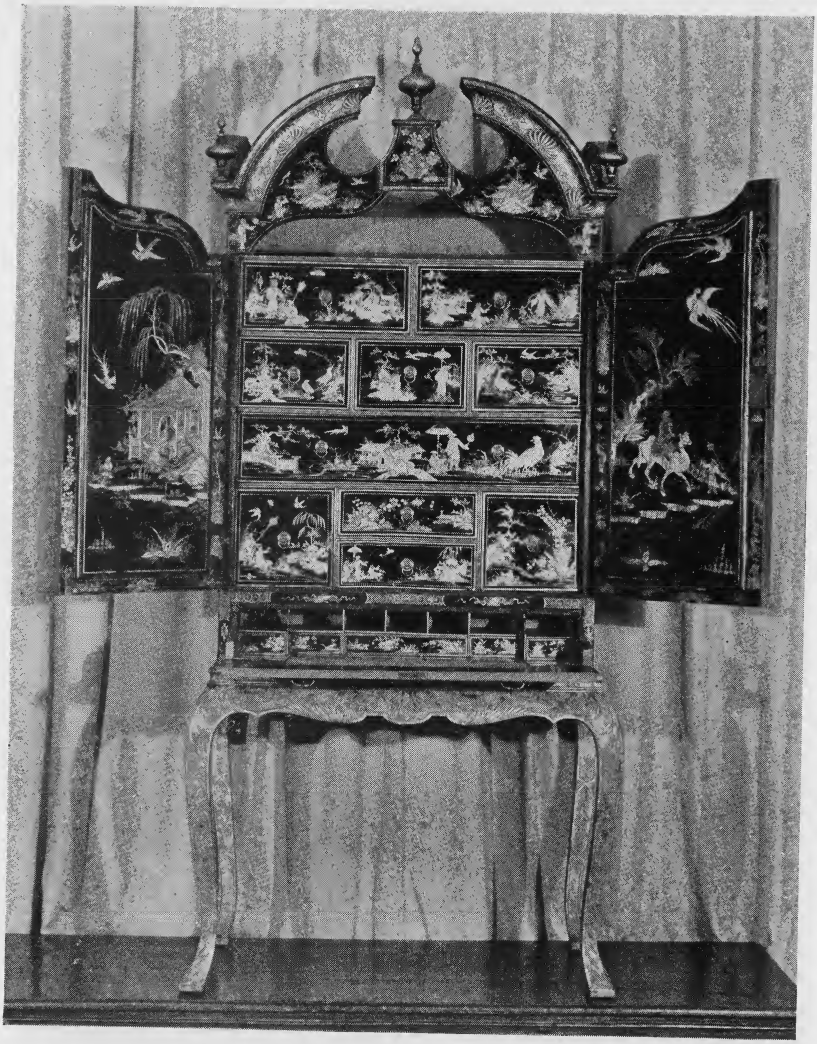
CERTOSINO CHEST
Italian, 15th century, Walnut and Ivory
Size 49 inches long



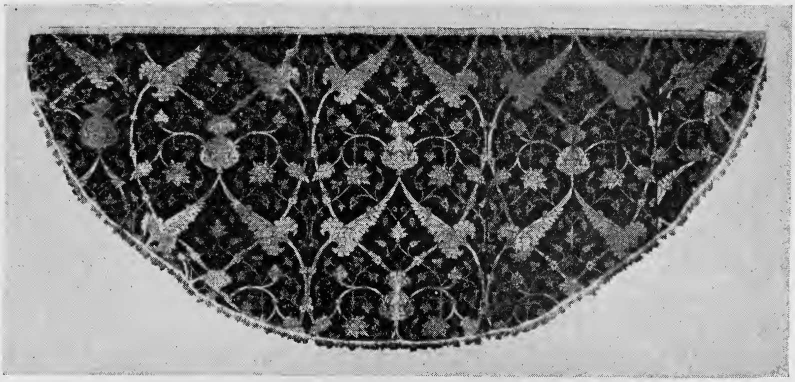
CABINET
French, Henri II (ca. 1550), Walnut
Height: 77 inches



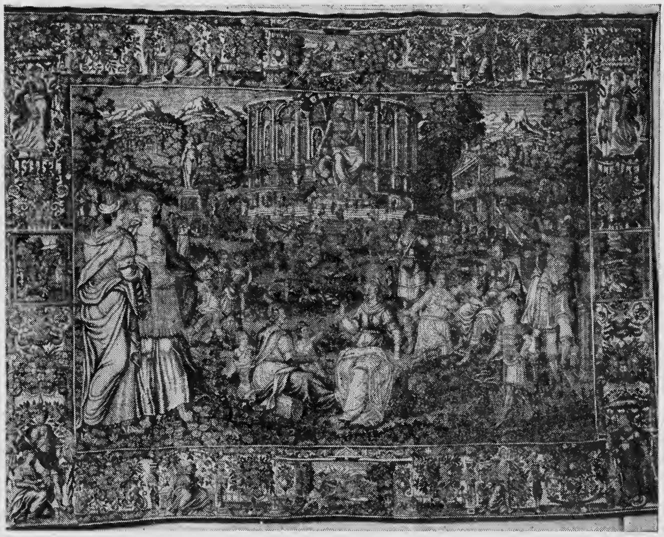
CASSONE
Italian, ca. 1560, Walnut and Gilt
Size 66 inches long



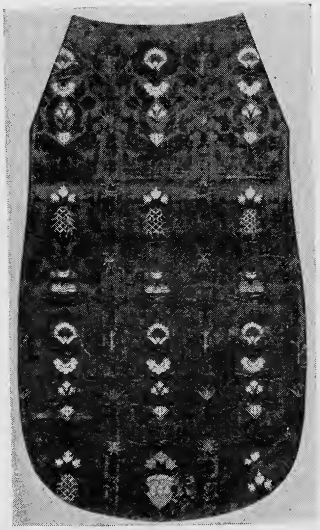
CABINET
English, Queen Anne, (ca. 1710), Lacquer
Height: 90 inches



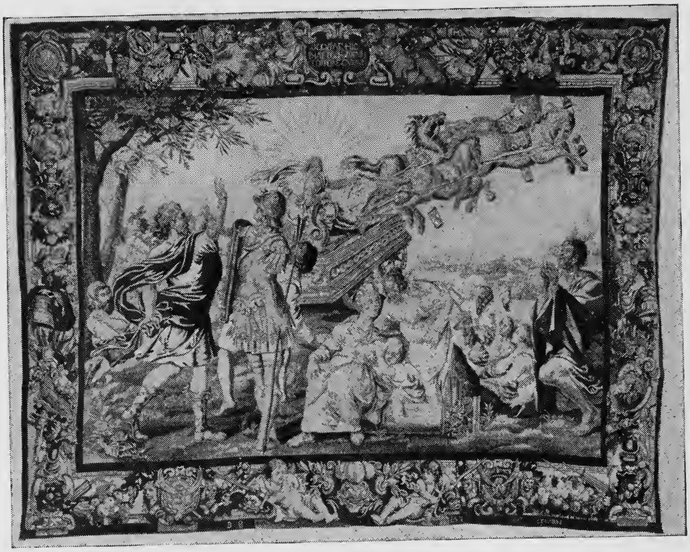
COPE
Italian, 15th century
Size 108x45 inches



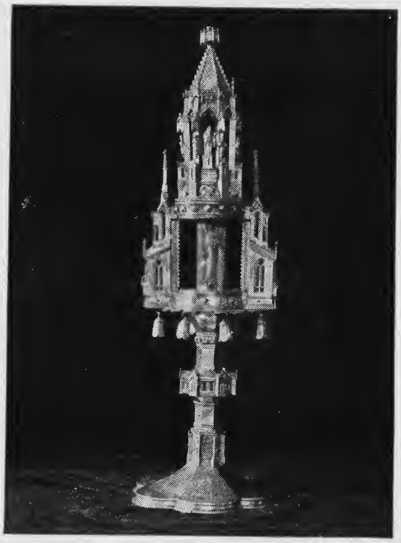
TAPESTRY
French, 1520, *The Temple of Jupiter*
Size 11'9"x15'4"



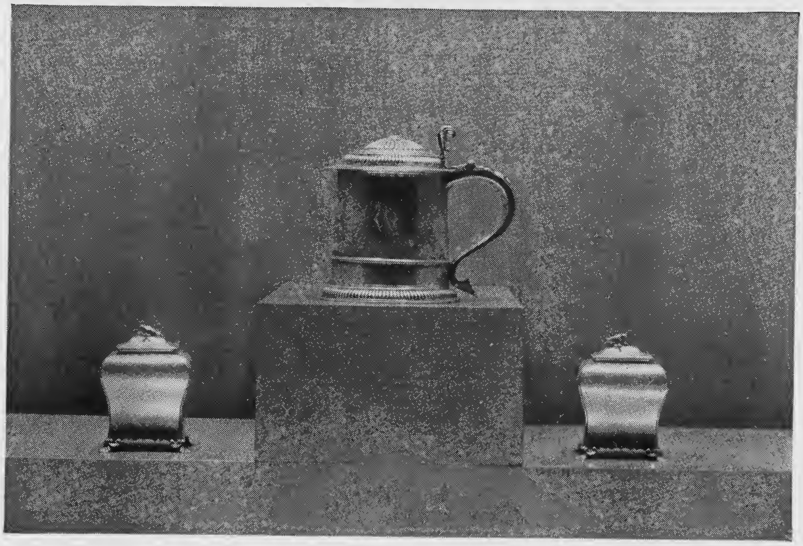
FIVE COLOR VELVET
Italian, 15th century
Size 25x42½ inches



TAPESTRY
Flemish, 17th century, ***The Story of Phaeton***
Size 17′4″x13′9″



MONSTRANCE
German, ca. 1400, from the Guelph Treasure, Gilt Silver
Size 22¾ inches



SILVER
English (Georgian), *Tankard and Pair of Tea Caddies*

The Department of Persian and Indian Art

Gallery XXII

THE art of Islam, to which culture Persia belongs, is a decorative rather than a representative one. The use of human or animal forms was forbidden for any religious purposes, but great beauty was achieved by the use of geometric and floral patterns, colour and a sense of movement and rhythm. Persia has ever been a prey to conquest; the great Achaemenian Empire was overthrown by Alexander the Great, and in succession the Parthians, Sasanians, Arabs, and Moguls gained control. Each conquest left its mark on the art and culture of the race, and the culminative production of the great era of the 16th and 17th centuries clearly shows a complete assimilation of these varied influences.

* * * * *

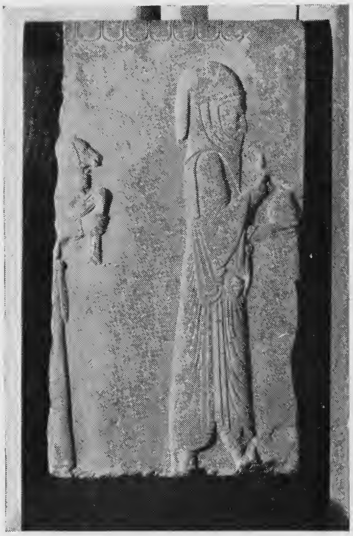
The earliest example of this group, the *Achaemenid Relief* from the Palace of Xerxes, shows Assyrian characteristics in its formality and a style of drapery that influenced later Greek sculpture. The potter's craft is shown from the cruder Samarkand ware to the fragile and highly decorative Rhages types. The great mosaic spandrel from the Bazar at Isfahan is also a supreme achievement of glazing and colour. The delicate and decorative quality of the illuminator's brush is seen not only in a sheet from the famous *Shah-Namah of Firdausi,* but also in the miniature-like medallions on a pair of painted doors. Truly royal and indicative of the weaver's craft are the velvets that formed part of the tent of Suleiman the Magnificent which was captured at the siege of Vienna, and the gold brocaded coat from the looms of Shah Abbas. Persian rugs have never been excelled for colour and design and the so-called *Polonaise Rug* of gold, silver, and silk is one of the finest known and is a veritable shower of precious stones.

* * * * *

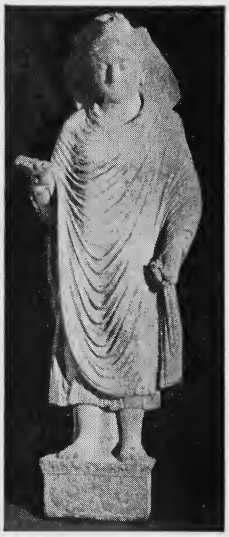
There has always been a contact between the Far East and the civilizations of the Asiatic rim of the Mediterranean area. The most striking example of this is the Graeco-Buddhist sculpture of the province of Gandhara, a result of the conquests of Alexander the Great, in which we find strong Greek influences in draperies and features yet the whole imbued with a thoroughly Oriental spirit. Until 750 A. D., Indian art was primarily Buddhistic and was mystical, religious and contemplative. It had for its motivation the spirituality and wisdom of Buddha as opposed to the idealization of the Greeks. After this period came a dominance of Brahminism, an art which was far less esthetic and which tended to be sensual and exaggerated and full of a movement not found in the earlier static art. Cambodian sculpture in its pre-classical period shows a definite Indian character and marked concentration, while later a sense of energy and movement is found, and a subtle and voluptuous modelling.

* * * * *

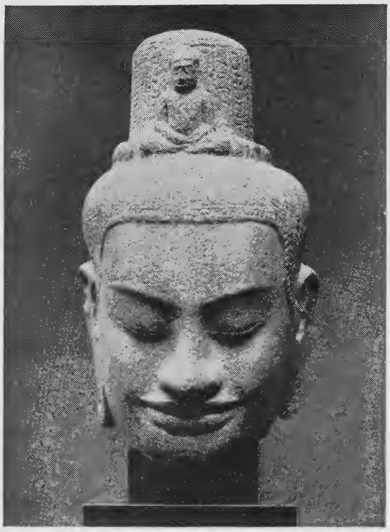
Typical of the above noted fusion of the East and the West is the *Standing Graeco-Buddhist Figure* of a deity and a small *Stucco Head* which is particularly Greek in feeling. A *Seated Buddha* of the Pala period shows the high technical accomplishment achieved at that time and the elegant linear quality that suggests metal rather than stone. The wood and lacquer *Jain Shrine* has the same delicate and myriad carving that is found in their temples. The Cambodian *Head of Buddha* from Angkor Vat is one of the finest examples of the subtle modelling and the elusive, mystical character that marked the sculpture of that great monument which was only recently discovered, overgrown by the forests of central Indo-China. Unique in museum installation is the Indian Room (Gallery XXI) of vermillion wood with its intricately carved frieze, coffered ceiling and architectural pilasters adorned with spirited horses and their riders.



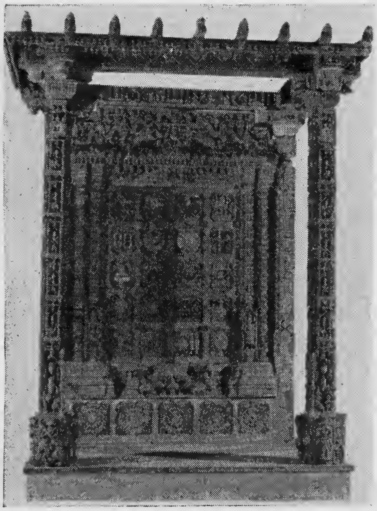
TRIBUTE BEARER
Achaemenian, 5th century B. C., Stone
Height: 32½ inches



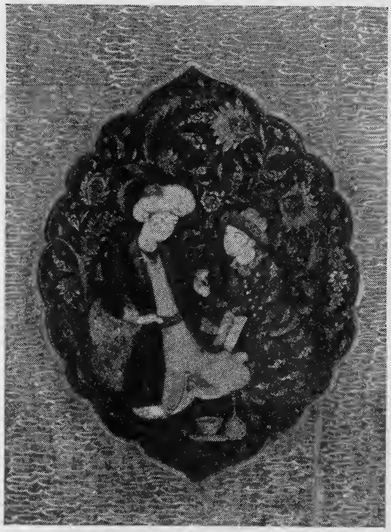
STATUE OF A DEITY
Graeco-Buddhist, 1st-3rd century, Stone
Height: 49 inches



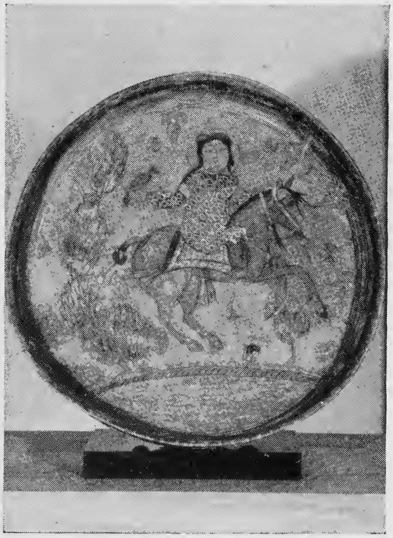
KHMER HEAD
Cambodian, 10th century, Granite
Height: 16½ inches



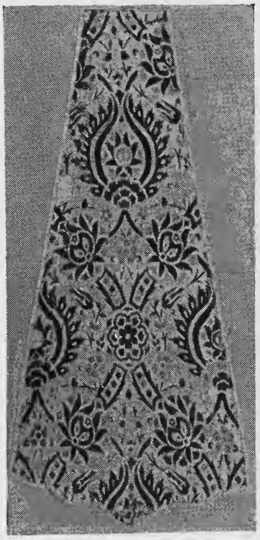
SHRINE
Indian (Jain), 16th century, Carved and Lacquered Wood
Height: 7 feet



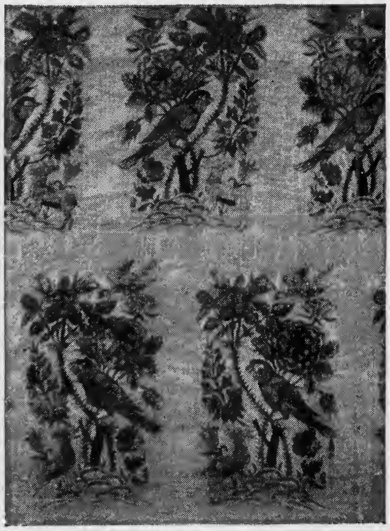
DETAIL OF PAINTED DOORS
Persian, 17th century, Wood
Height: 75½ inches



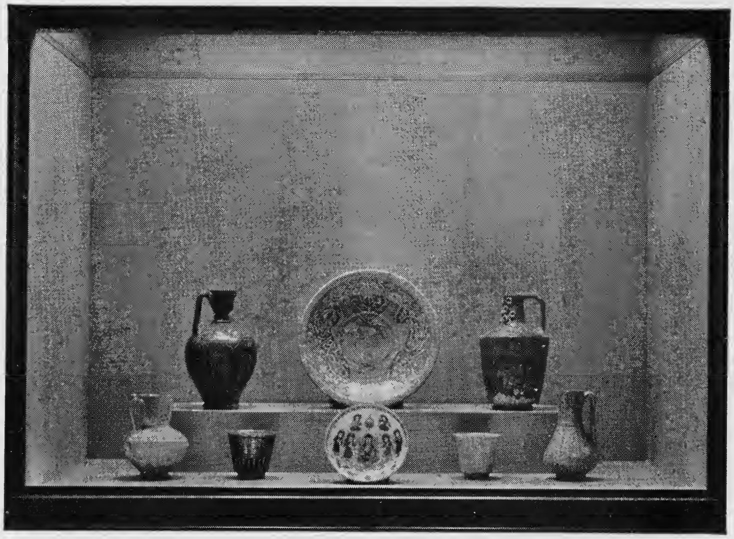
POTTERY PLATTER
Persian (Rhages) 12th century
Diameter: 12½ inches



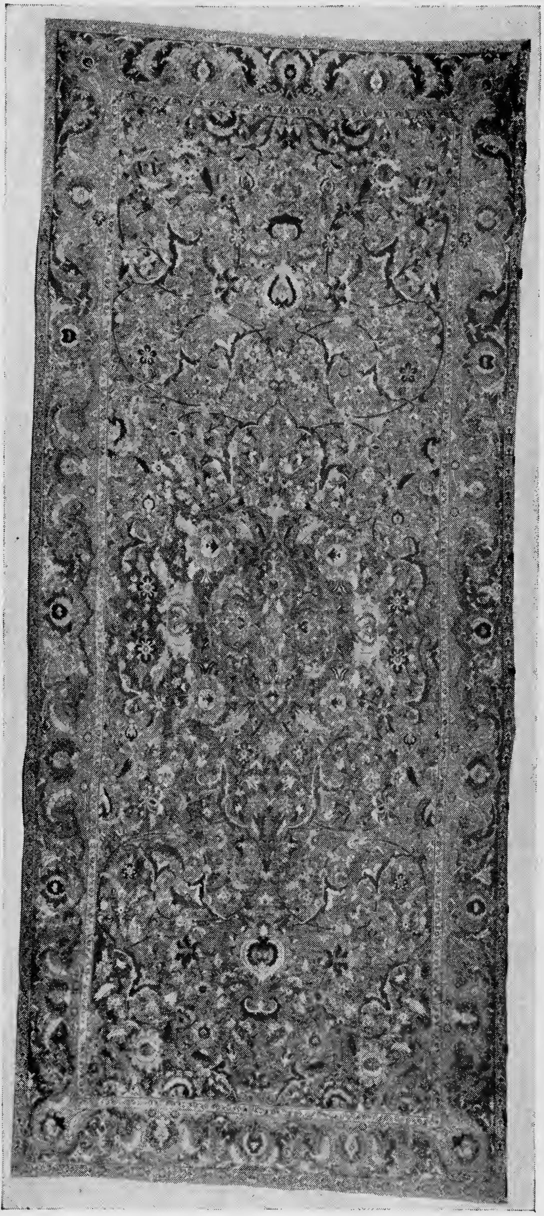
VELVET
Persian, 16th century
Size 17½x37½ inches



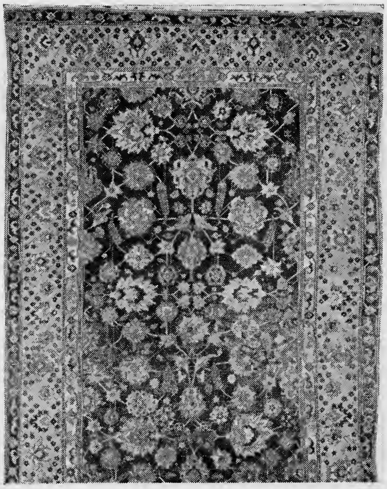
BROCADED COAT (DETAIL)
Persian, early 17th century
Size 27½x49 inches



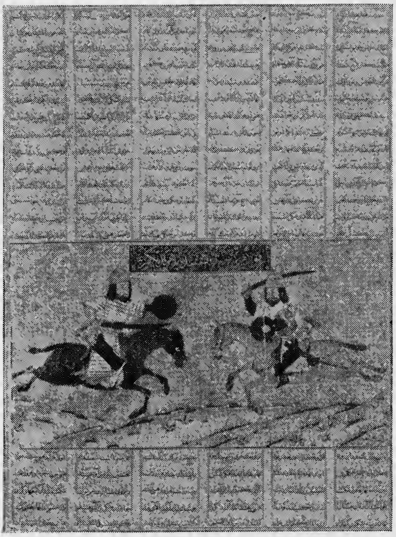
POTTERY
Persian, 14th-16th centuries



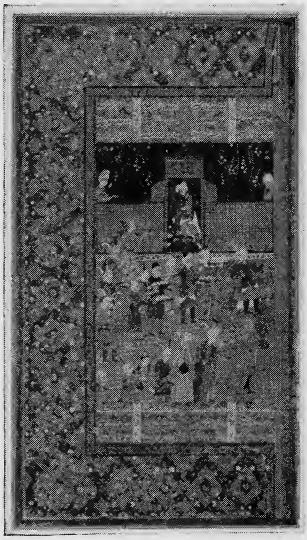
POLONAISE RUG
Persian, 1600 A. D.
Size 6 feet x 13 feet 9 inches



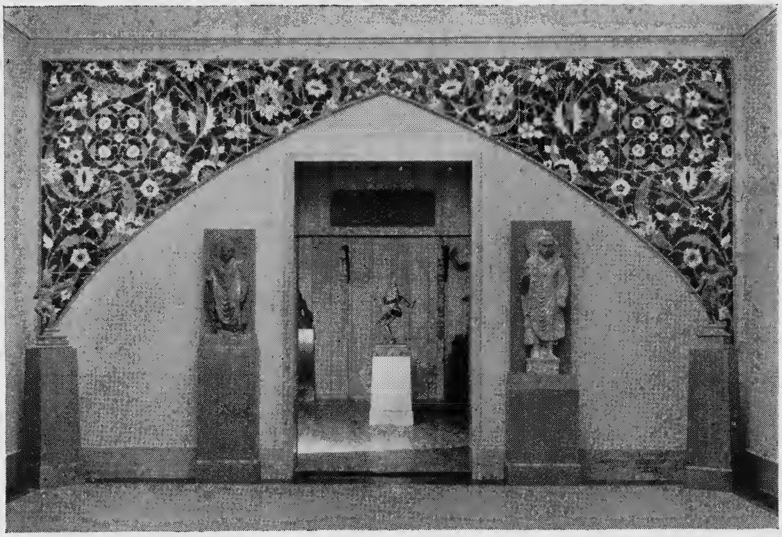
PALACE RUG (DETAIL)
Persian, 17th century
Size 8 feet 8 inches by 26 feet 1 inch



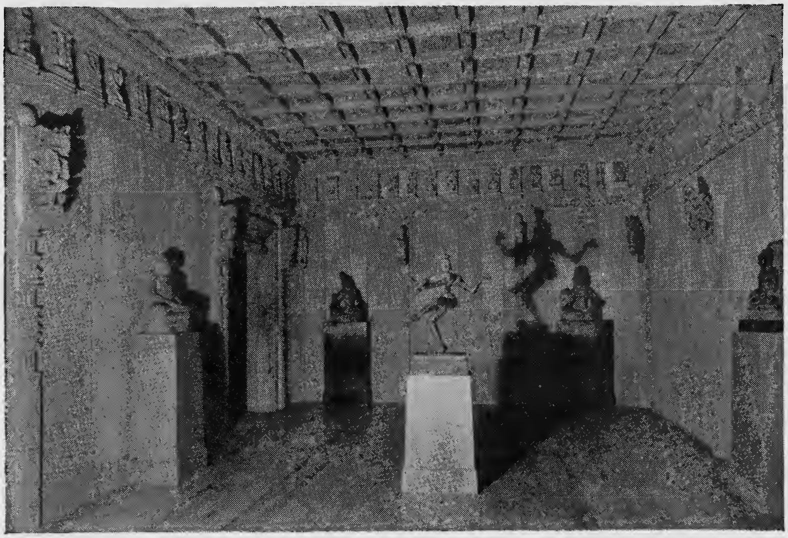
LEAF FROM SHAH-NAMAH OF FIRDAUSI
Persian, early 14th century
Size 11¾x16⅛ inches



SULTAN HOLDING AN AUDIENCE
(Shah-Namah), Persian, ca. 1580
Size 7⅜x13¾ inches



THE NEAR EAST GALLERY



HINDOO ROOM
17th century—Vermillion Wood

The Department of Oriental Art

Chinese Dynasties		*Japanese Epochs*	
Shang	B.C. 1766-1122		
Chow	1122- 255		
Chin	255- 206		
Han	206-A.D. 221		
Six Dynasties	A.D. 221- 589	Suiko	552- 645
Sui	589- 618	Hakuho	645- 710
T'ang	618- 907	Tempyo	710- 794
Five Kingdoms	907- 960	Konin	794- 898
Northern Sung	960-1127	Fujiwara	898-1185
Southern Sung	1127-1280	Kamakura	1185-1333
Yuan	1280-1368	Ashikaga	1333-1373
Ming	1368-1644	Momoyama	1373-1603
Ch'ing	1644-1912	Tokugawa	1603-1868

Chinese Art

Galleries XXIII and XXV

THERE seems to be little that is primitive in Chinese Art and our knowledge of its origin is still obscure. In dating, we are not sure of ourselves until the Chow Dynasty, yet already the workmanship here is so skillful that it would point to a long era of achievement, the results of which have been lost to us. The only objects of this period left to us, bronzes, jades, and some pottery, are of a high degree of craftsmanship and are marked by a rugged, hewn quality. With the Han Dynasty, which is a pivoting one, came outside influences and the bronzes take on a bulbous appearance, pottery becomes more sophisticated, and from western influences, shows the beginnings of pale glazes. Some sculpture in the round can perhaps be definitely ascribed to this period, and it is here we can place the important grave stones carved in low relief. They are our chief source of information of the culture of the times and, depicting every day life mingled with historical and mythical scenes, they already foreshadow the unsurpassed Oriental feeling for line and the silhouette.

Sometime during the end of the Han Period and the following Six Dynasties, Buddhism penetrated into China through that bottle-neck trade route which had ever been the path of outside influences. By the fifth century, this new religion was the dominant factor in art and our chief sources of information are the carved and painted caves of Lung-Men, Yun Kang, and Tien-Lung-Shan which lined the dead river valley of the trade route. This art reached its full flowering in the great military T'ang Dynasty and the many foreign contacts made it a cosmopolitan one in which painting, sculpture, ceramics and literature flourished. The more vigorous arts waned under the Sung Dynasty, but landscape painting, nurtured by the Zen sect of Buddhism which was devoted to the contemplation of nature, and pottery, reached a true and simple beauty that has never been equalled.

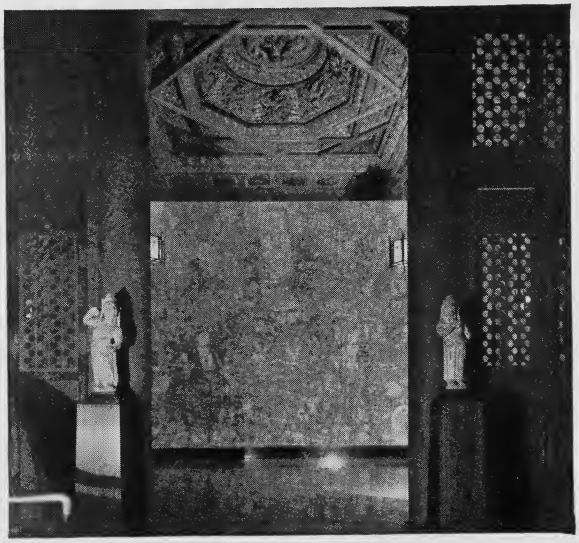
The following Yuan or Mongolian Dynasties saw China under a foreign yoke and art declined; what little was produced was in imitation of the earlier glorious periods. The native Ming Dynasty produced only repetitions in painting and sculpture, but saw the beginning of the great art of porcelain making which reached its full development in the Ch'ing or Manchu Dynasty. This art, which was fostered particularly by the Emperor K'ang-Hsi and his grandson Ch'ien-Lung, produced a perfection of rich glazes, colorings, and drawing that is still the wonder of the Western world.

* * * * *

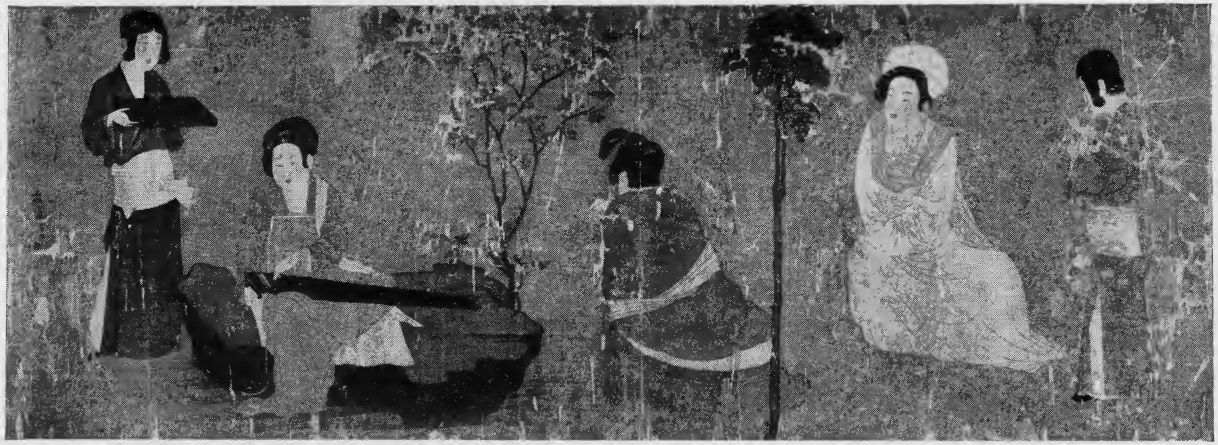
The earliest objects in this section are the important group of bronzes of the Chow, Chin and Han Dynasties. This includes not only outstanding examples of sacrificial and ceremonial vessels, with their exquisite green and brown patines, but also such rare utilitarian objects as the *Pole-end in Dragon Form,* inlaid buckles, mirrors and swords. They are all cast, never chiseled, in the "cire perdu" technique which now seems a lost art and whose delicacy has never been equalled. The *Jade Pi,* with its striding dragons, is one of the finest Han pieces ever to have come out of Honan. The *Han House Model,* in addition to the architectural information which it gives us, shows one of the few examples of landscape painting of that period in the trees and birds traced on its walls. The *Chi Stele,* raised by Wu-ting, and the stocky yet impressive *Wei Bodhisattva* are indicative of the primitive Buddhist art of the Six Dynasties, as are the archaic and beautiful *Yun Kang Head* and the conventionalized *Lung-Men Lion.* The several Buddhist sculptures from the caves of Tien-Lung-Shan, including a *Tryptych,* a *Seated Bodhisattva* and the torso of a *Guardian,* carry us into the full T'ang period. Of this same dynasty are the unglazed clay *Horses, Camel,* and *Figurines,* all found in tombs where they were buried to serve their masters in the next world.

One of the rarest painted scrolls in America, *Palace Ladies Making Music,* is early Sung and is acclaimed by critics as being the earliest and finest variation now known of this popular subject. Another Sung *Landscape,* which discloses a panorama of river beaches and fishermen, shows the subtle, calligraphic brushwork of the paintings of this period, an art which has never been excelled. The four great types of Sung pottery, Celadon, Ch'ien, Ting and T'zu Chow, which were noted for their glazes, their beautiful shapes, and restrained decoration, all have fine representation in the collection.

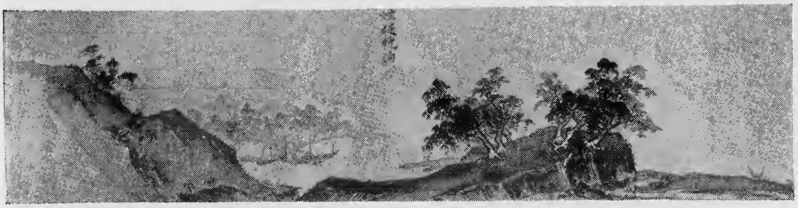
The great *Wall Painting* from the Kwang-Sung Temple in the Province of Shan-si and dating from the 13th-14th century, is unique in America and shows the Oriental supremacy of line and rhythmic movement in the serene Buddha and attendant flower-decked Bodhisattvas. The elaborately carved and painted ceiling of nan-mo wood from the Chih-hua Temple, formerly in Peking, and built in 1436 by Wang Chin, is the finest example of Ming architecture of the 15th century. The bronze mounted doors come from the same temple. Ming and Ch'ing painting is represented by numerous scrolls and by a group of exquisite court ladies, as charming and perhaps more aristocratic than their 18th century European contemporaries. The various glazes of the rare Kang-Hsi and Ch'ien Lung porcelains may be seen in all their rich colorings.



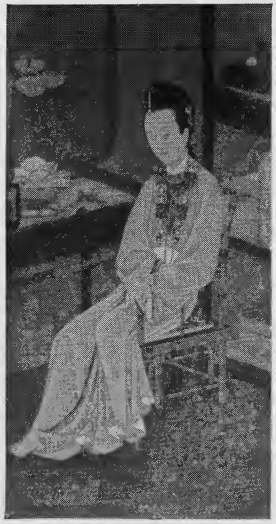
ENTRANCE TO THE MING TEMPLE
15th century



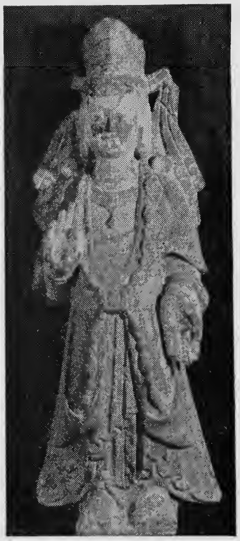
PALACE LADIES MAKING MUSIC
Chinese, Sung Dynasty, 960-1280, Painting on Silk
Size 11x29⅜ inches



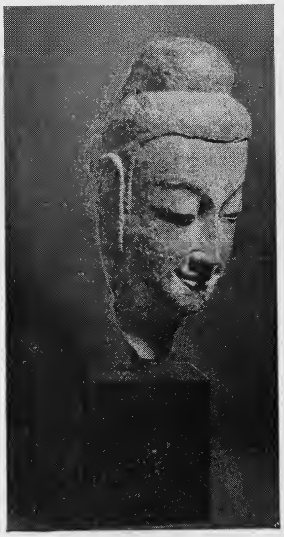
LANDSCAPE
Chinese, Sung Dynasty, 960-1280, Painting on Silk
Size 11x99¾ inches



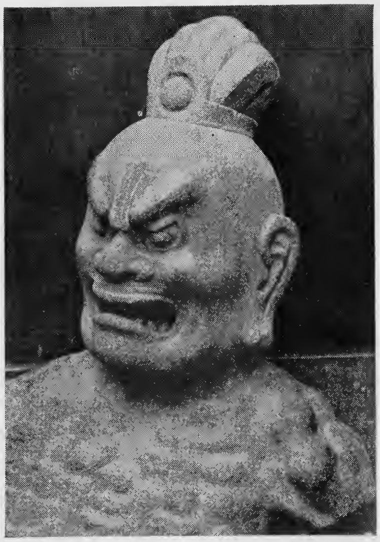
PAINTING OF A COURT LADY
Chinese, Ming Dynasty, 1368-1644
Size 44x84 inches



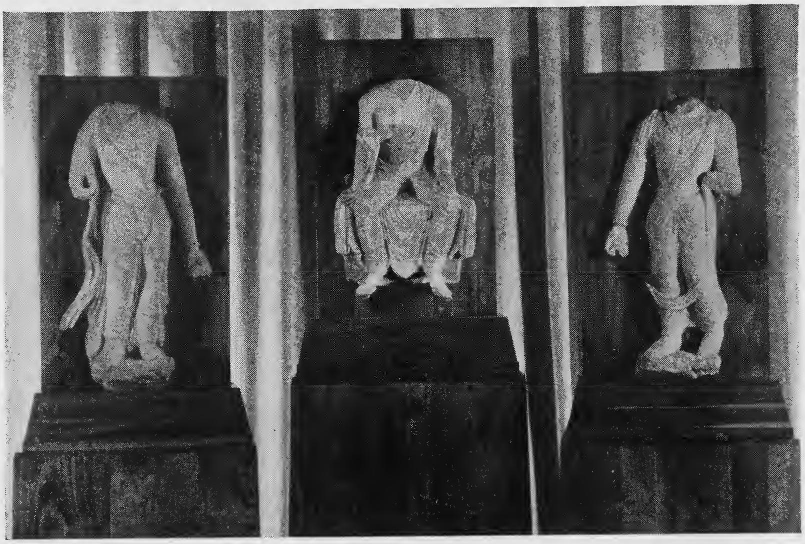
STANDING BODHISATTVA
Chinese, Wei Dynasty, 386-535, Stone
Height: 40½ inches



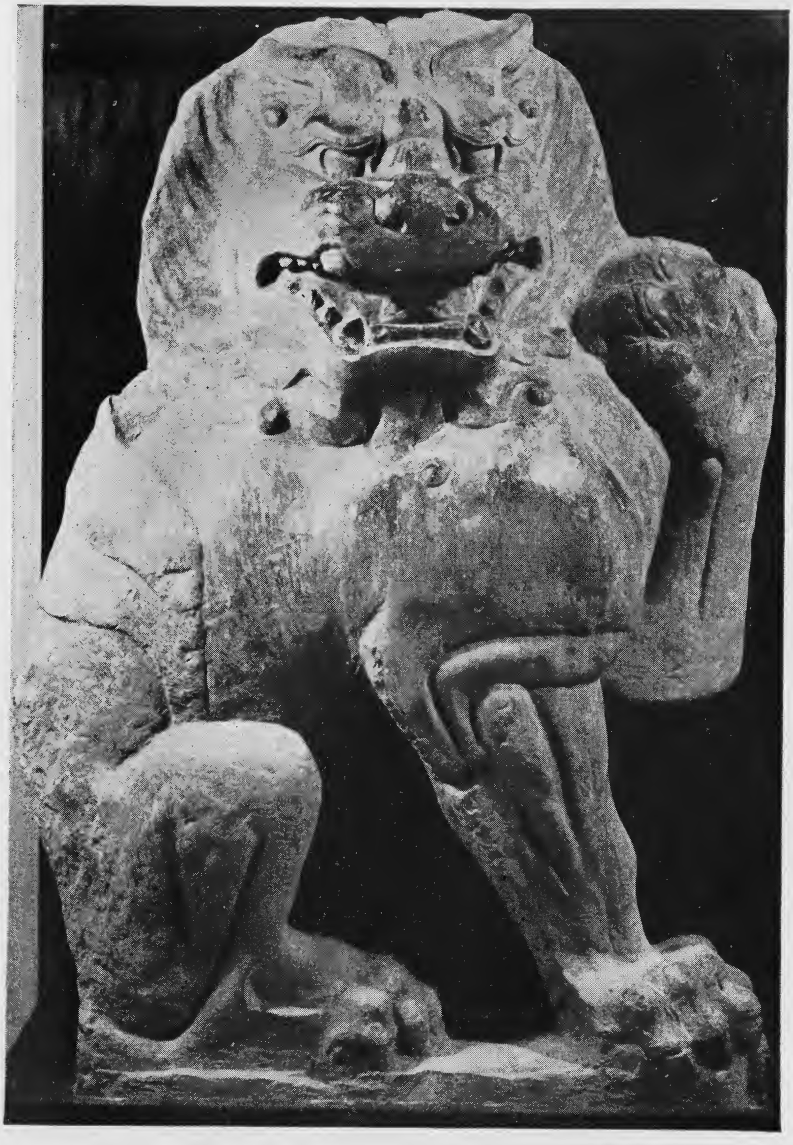
YUN KANG HEAD OF BODHISATTVA
Chinese, Six Dynasties, Stone
Height: 15¼ inches



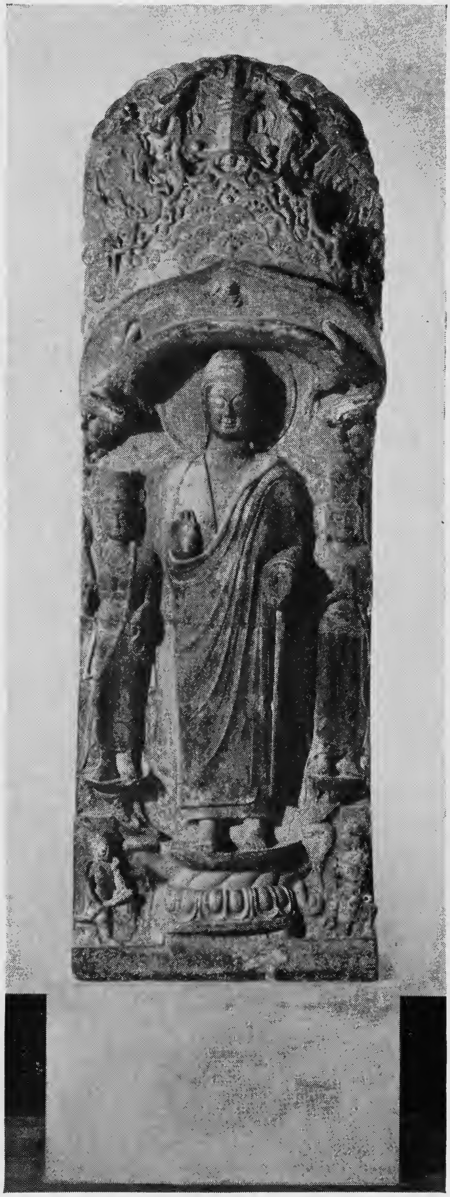
VARAPALA
Chinese, ca. 600 A. D., from
T'ien-Lung-Shan Caves, Stone
Height: 51½ inches



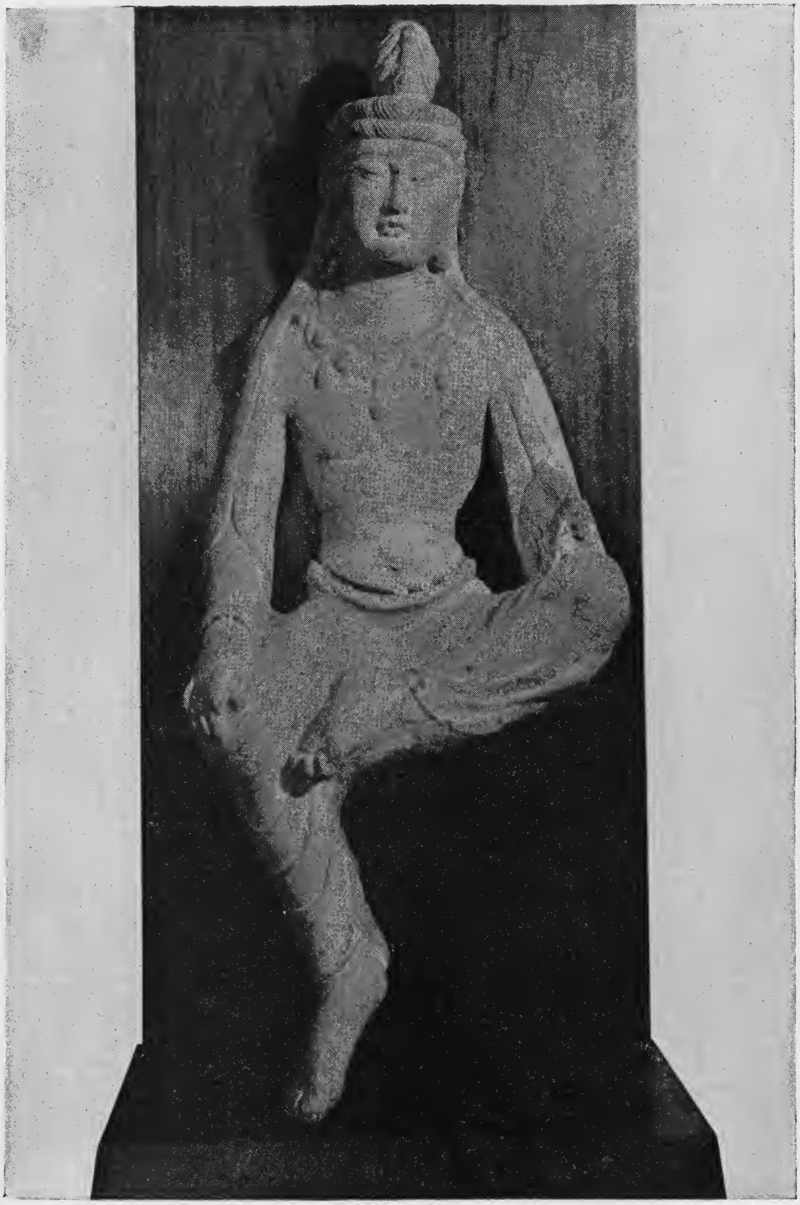
TRIPTYCH
Chinese, early T'ang Dynasty, 618-922, from T'ien-Lung-Shan Caves, Stone
Height: 26 inches



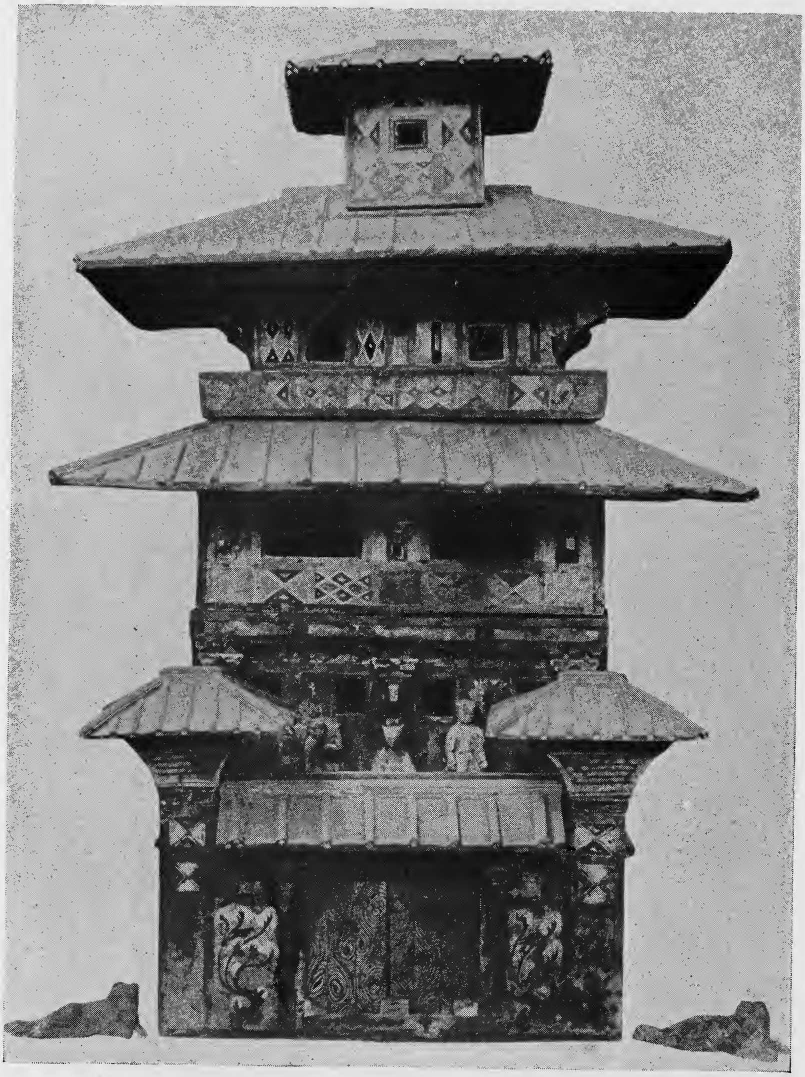
LION
Chinese, 681 A. D., from Lung Men Caves, Stone
Height 58 inches



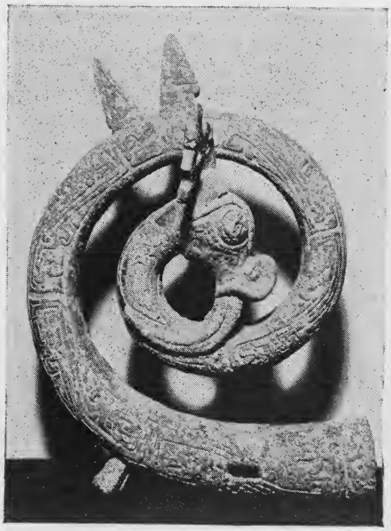
WU-TING STELE
Chinese, Chi, 220-618, Stone
Height: 91½ inches



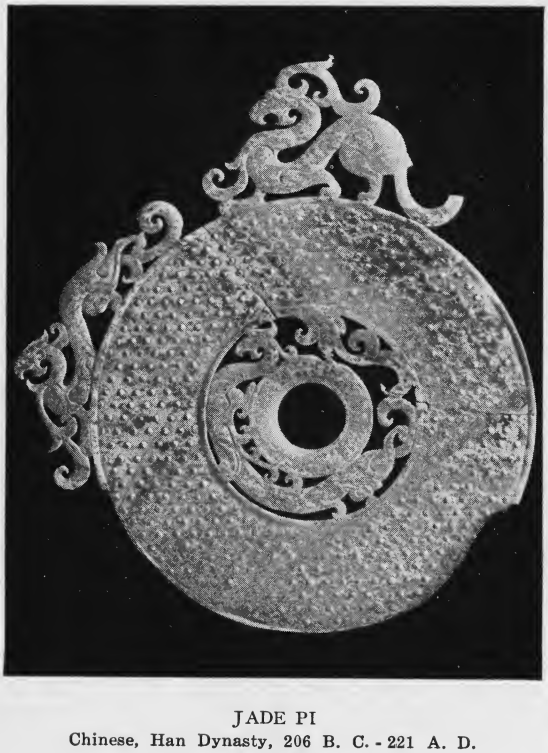
SEATED BODHISATTVA
Chinese, T'ang Dynasty, 618-922, from T'ien-Lung-Shan Caves, Stone
Height: 38½ inches



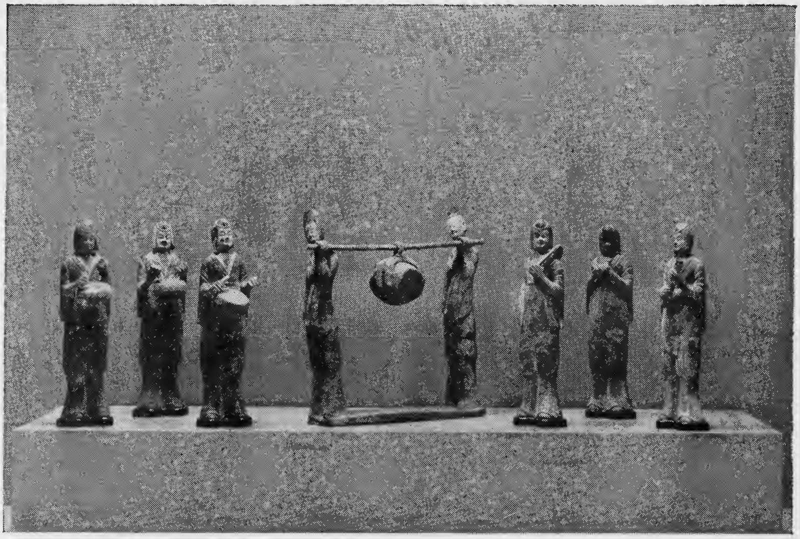
HOUSE MODEL
Chinese, Han Dynasty, 206 B. C. - 221 A. D., Unbaked Clay
Height 52 inches



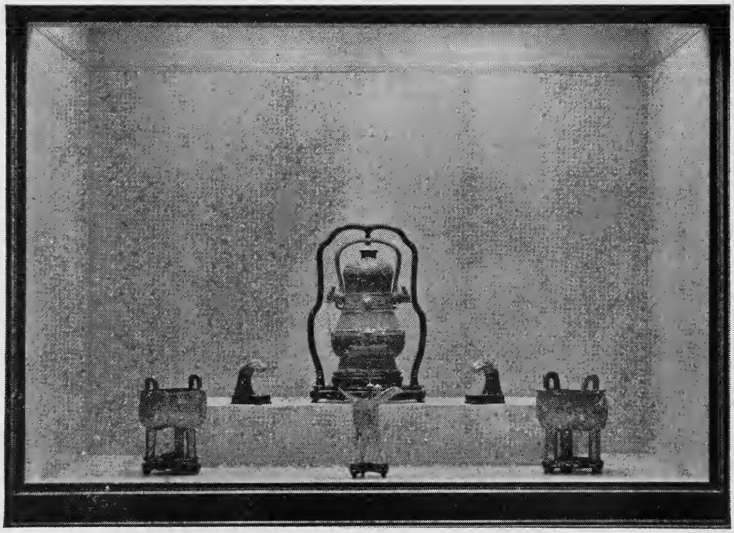
BRONZE POLE END
Chinese, Chow Dynasty, 1122-255 B. C.
Height 13½ inches



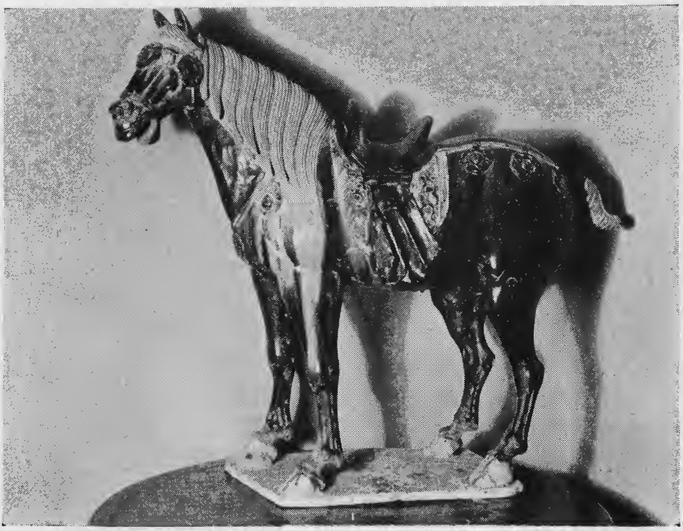
JADE PI
Chinese, Han Dynasty, 206 B. C. - 221 A. D.
Diameter 8⅝ inches



GROUP OF FIGURINES
Chinese, Wei Dynasty, 221-589 A. D., Pottery



GROUP OF BRONZES
Chinese, Chow to Han Dynasties



POTTERY HORSE
Chinese, T'ang Dynasty, 618-922 A. D.
Height: 25 inches

PORCELAIN
Chinese, K'ang Hsi and Ch'ien Lung, 18th century

Japanese Art

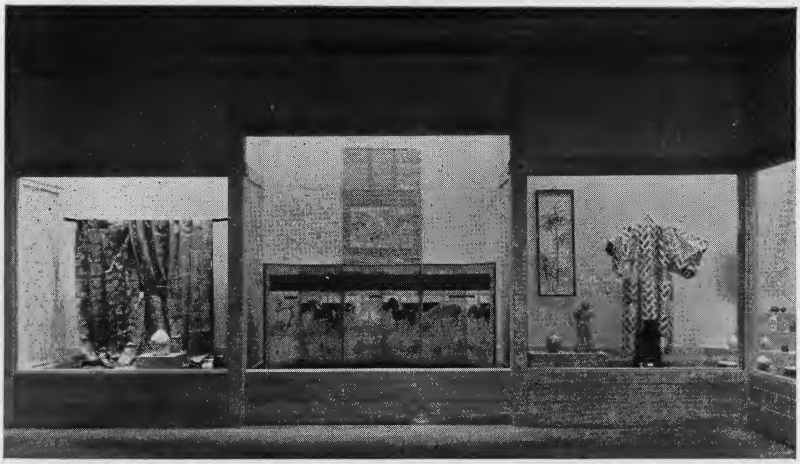
THE primitive art of Japan, which is known to us only in the form of sculpture, is ill-made, with pot-like bodies and crude holes for eyes. It was the advent of Buddhism in the 6th century, coming from China via the Penninsula of Korea, which lighted the spark for which the people seem to have been waiting. The chart at the beginning of this section will show the corresponding periods and the flow of influences.

Although strongly dependent—and during the 7th century the contact with China was direct—from the very first there was a manifestation of original and native genius evidenced in the spirit, the refinement, the technique, and in the features and individual flaring draperies. Having no stone, the Japanese turned to wood carving and developed the borrowed lacquer or Kanshitsu technique to a perfection not known in China. An independence which realized its height during the Kamakura period was submerged by the arrival of Zen Buddhism and its attendent Sung landscape painting. Under the Tokugawa Shogunate, the tendencies of the realistic Kano School prevailed over the conservative and traditional Tosa School in the entirely original and genre-like art of wood block prints, known as "Ukiyo-ye" or the transient scene.

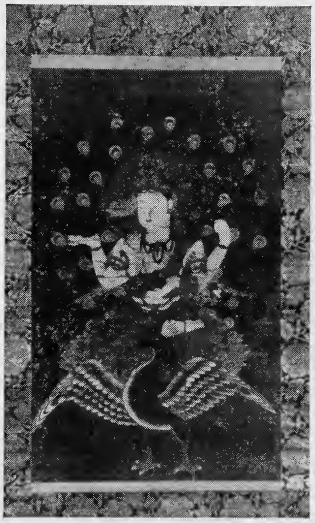
* * * * *

The collection is extremely fortunate in possessing three outstanding examples of the woodcarving of the Fujiwara and Kamakura periods—the *Jizo Buddha* of ca. 1000, the colossal *Seated Amida Buddha* of 1130 from Nara and the *Standing Bodhisattva* of ca. 1200. The ability of the Japanese carvers to portray realism and character is shown in the *Seated Daruma* of the 14th century. Unique in American collections is a group of original paintings by the great print makers, including Hokusai and Kaigetsudo.

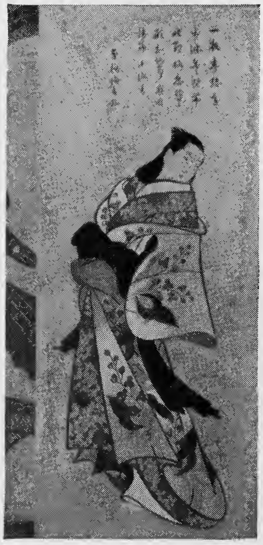
A very comprehensive group of Ukiyo-ye prints numbering over five hundred includes all the well known artists and their representative works. The decorative abilities of the Japanese are shown in a textile collection which includes fragments of early manufacture and design, priest robes, No-Costumes and kimonos. A number of fine screens makes an interesting group among which is a *Daiyamo Boating Party on Lake Bieva* and *The Royal Stables.* Lacquer and pottery is also represented and complete suits of armour of the Tokugawa period, with their trappings, spears, swords, and ensigns, sum up the craft of the weavers and lacquer makers.



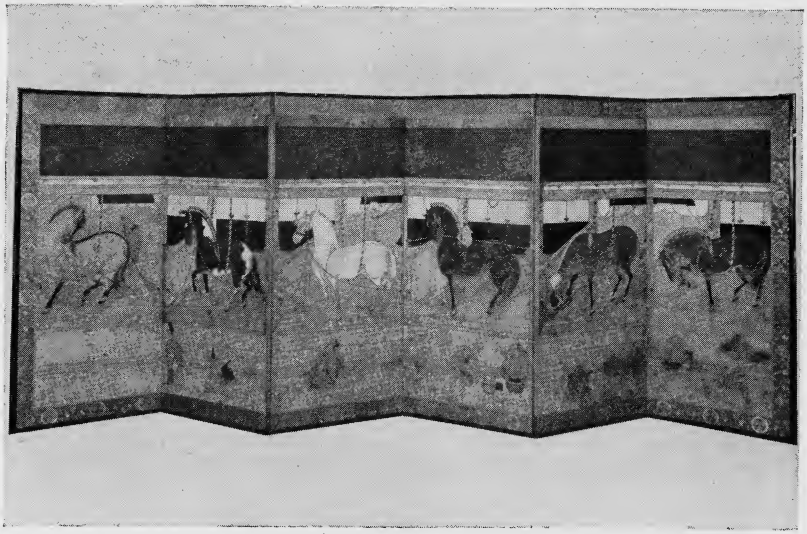
JAPANESE DECORATIVE ARTS ROOM



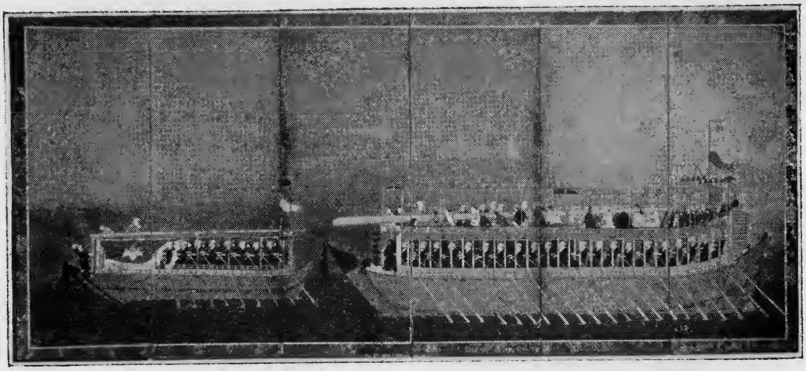
GOD ON A PEACOCK
Japanese, 1250 A. D., Kakemono
Size 36x83 inches



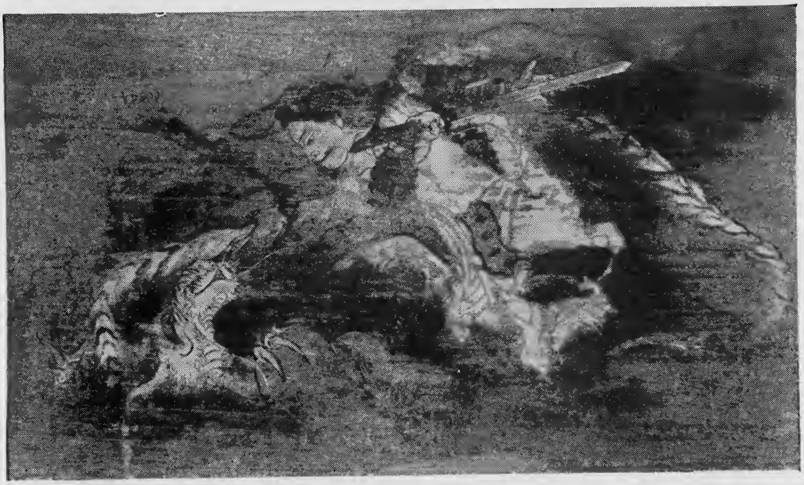
PORTRAIT OF A GIRL
By Kaigetsudo, Japanese, 1710, Kakemono
Size 40¼x17½ inches



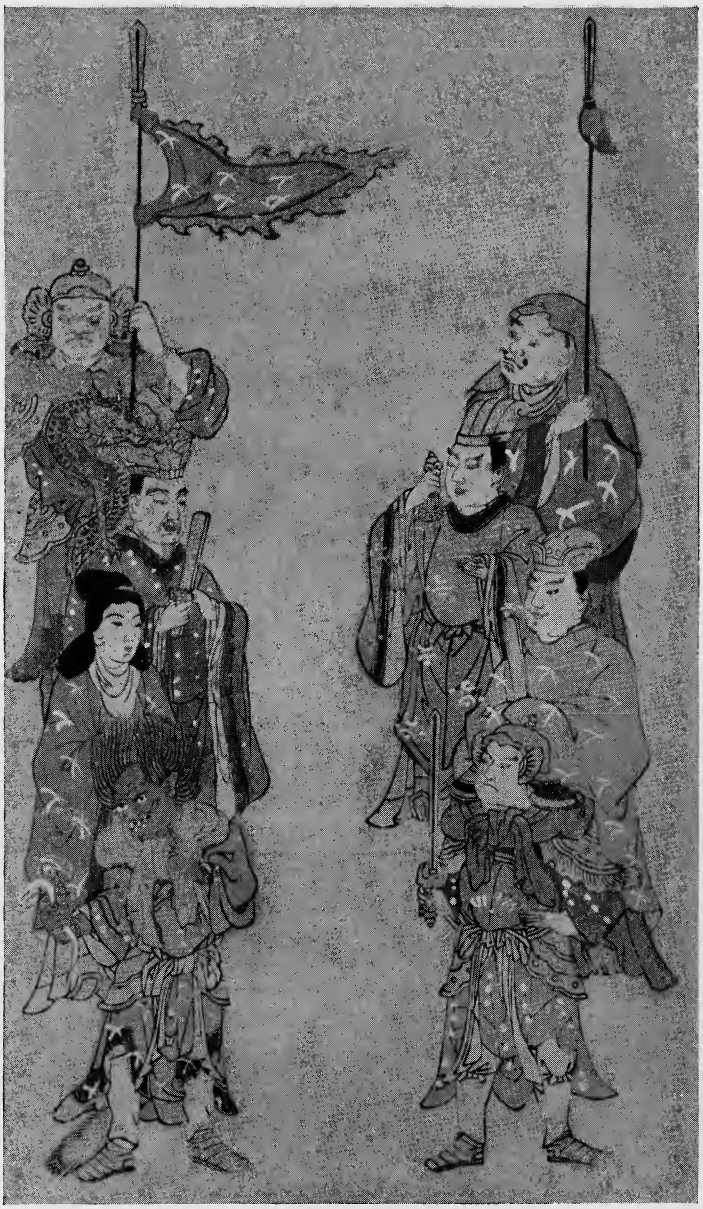
THE IMPERIAL STABLES
Japanese, Tokugawa Period, 1603-1868
Size 20x44 inches each panel



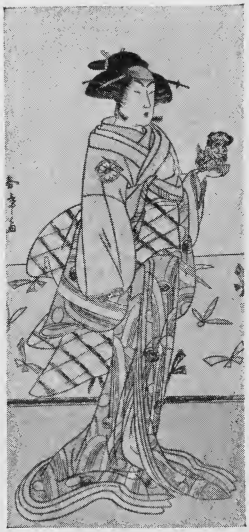
BOATING PARTY ON LAKE BIEVA
Japanese, Tokugawa Period, 1603-1868
Size 12'6"x5'7¼"



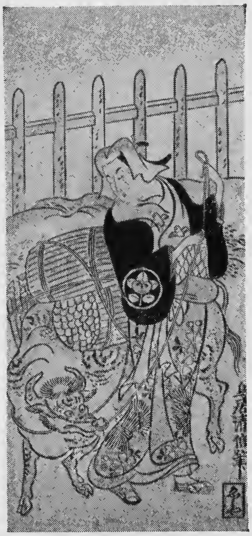
WARRIOR FIGHTING MYTHICAL TIGER
By Hokusai, Japanese, 1760-1849, Wood Panel
Size 40x24 inches



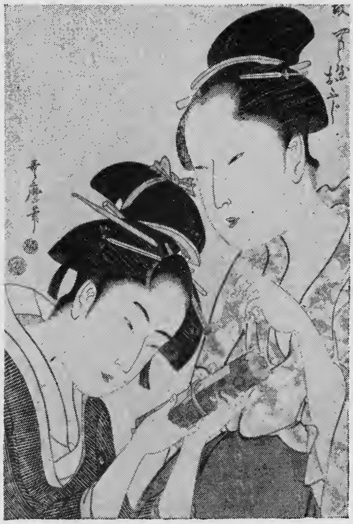
TEMPLE PRINT, PROCESSION OF VARIOUS GODS
Japanese, ca. 1770, Print
Size 17½x10$\frac{3}{16}$ inches



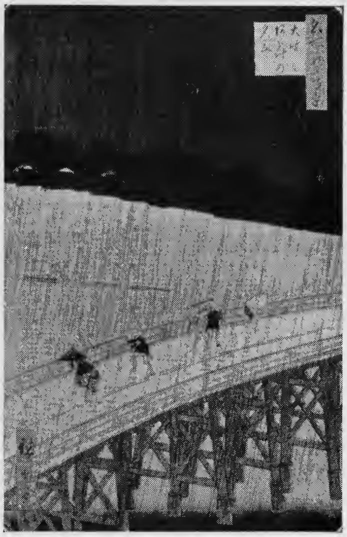
THE ACTOR, SEGAWA KIKUNAJO, AS A LADY
By Shunsho, Katsukawa, 1726-1792, Print
Size 12x5⅞ inches



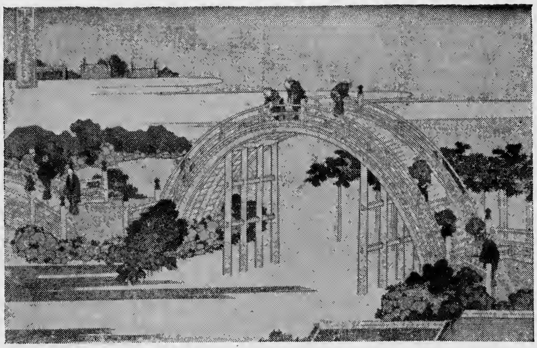
THE ACTOR, ICHIMURA, AS A GIRL
By Kiyomasu, Torii I, 1678-1716, Print
Size 12⅞x6⅛ inches



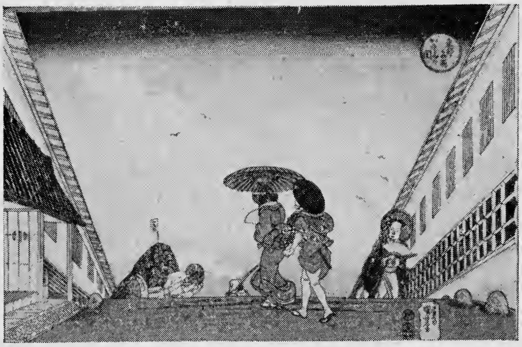
PORTRAIT OF OFUJI AND AN ELDER WOMAN
By Utamaro, 1754-1806, Print
Size 14x9⅞ inches



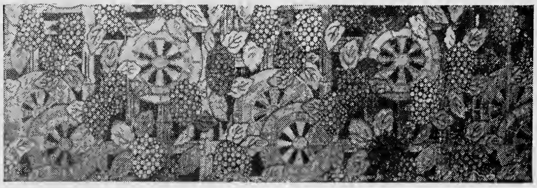
SHOWERS ON OKASHI BRIDGE
By Hiroshige, 1797-1859, Print
Size $14\frac{7}{16}x9\frac{13}{16}$ *inches*



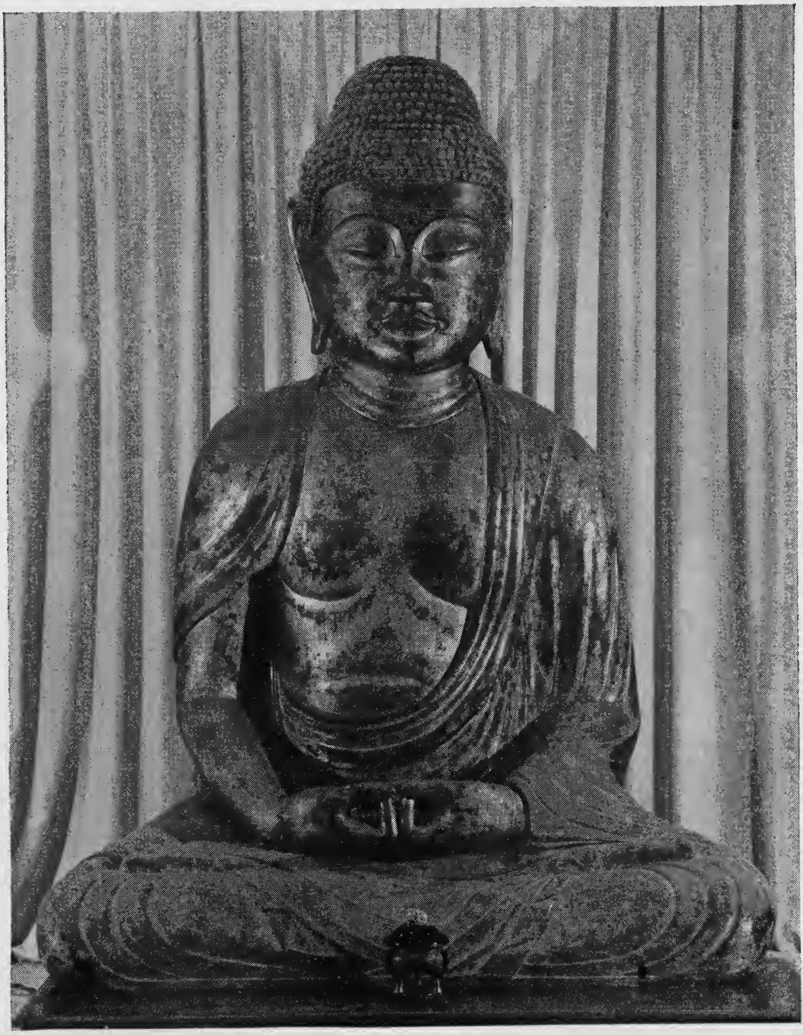
VIEW OF TAIKABASHI
By Hokusai, 1760-1849, Print
Size $14\frac{9}{16}x9\frac{1}{2}$ *inches*



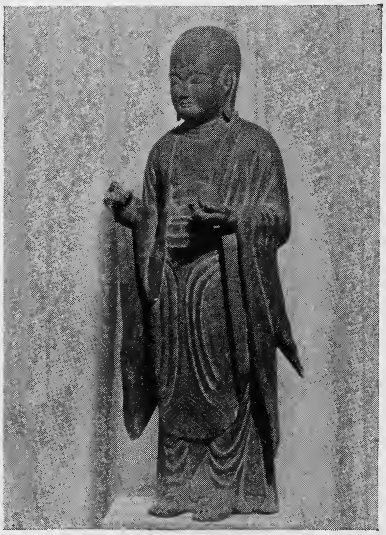
KASUMIGASEKI
By Kuniyoshi, 1797-1861, Print
Size $10\frac{1}{8}x14\frac{15}{16}$ *inches*



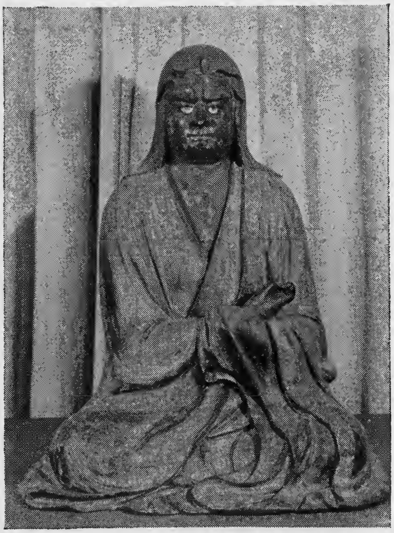
BROCADE
Japanese, ca. 1650
Size $9\frac{1}{2}x28$ *inches*



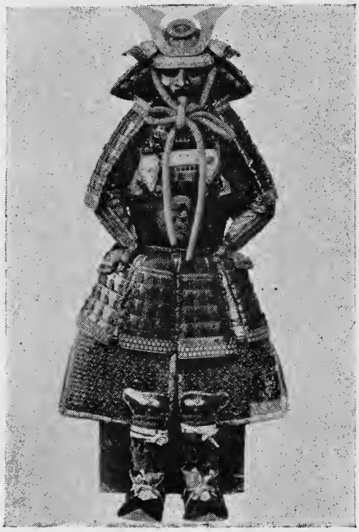
AMIDA BUDDHA
Japanese, 1130 A. D., Wood and Lacquer
Height 9 feet 2 inches



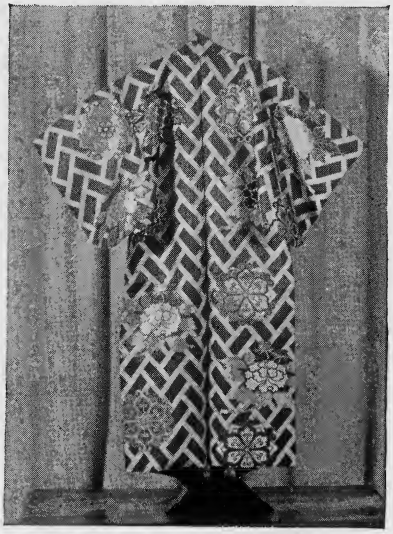
JIZO BUDDHA
Japanese, 1000 A. D., Wood
Size 39 inches high



STATUE OF A DARUMA
Japanese, Early Ashikaga Period, 1333-1373, Wood
Size 34¼ inches high



SUIT OF ARMOUR
Japanese, Tokugawa Period, ca. 1600 A. D.



NO-COSTUME
Japanese, 1810, Printed Silk

The Classical Department

Gallery XXVIII

NOT only our art but also our Western civilization had its cradle in that area to the east and southeast of the Mediterranean, comprising Egypt and the Nile Valley and Mesopotamia, with the valleys of the Tigris and the Euphrates. From here it spread North through Crete to Greece or West through Asia Minor and to Greece, which, as can be seen, was the point of fusion. Mingling with the indigenous Doric art, it produced first that great primitive period which we term archaic and then flowered in the Golden Age of Pericles and Phidias of the 5th century B. C. The majesty of this period gave way in the next century to the realism of Praxiteles, Scopas and Lysippus and in the following hundred years in turn gave way to the so-called Hellenic Art which flourished chiefly in Asia Minor and is marked by a dramatic and pictorial quality which is exemplified in the Pergamean Altar, the Laocoon group and the Hellenistic reliefs. Rome contributed little to the history of art, except perhaps in its architecture, and what may more properly be called Graeco-Roman Art was a mingling of Etruscan, Greek and Oriental influences.

The fundamental characteristics of Egyptian art are a colossal majesty and dignity and an almost sombre gravity, due largely to the absolutism of its rulers and to their religion which fostered a belief in a life after death. Those of Mesopotamia, while based on the culture of the Nile Valley, tend to a greater realism and above all to a decorative quality which was a contributing influence to later western art. Greek Art even in the later periods of more intimate concept, was always marked by idealism and a worship of a beauty which was almost perfection. This, coupled with their love of athletics, produced the greatest plastic art we have ever known.

* * * * *

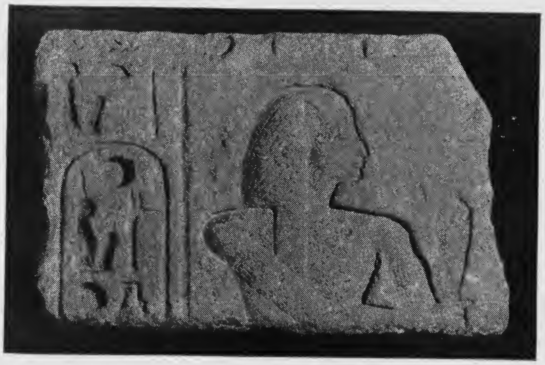
In the Egyptian group, the earliest example is the very rare relief from Sakkara, dating from the 5th dynasty. This shows the Egyptian ability to portray movement and variety in spite of the restrictions of the formula of frontality. The *Seankhy Stela,* from the 18th-20th dynasties, was dedicated to that nobleman and is a fine example of the painted relief which was developed, while the profile Portrait of *Seti I* is a sunken relief demonstrating the great ability the artists of the period had for portraiture.

The group of Tello objects from Asia Minor are important in showing the art which developed into the later Assyrian Culture. Unique in the collection is a group of grave objects from Mizpah, the famous Biblical city of Asia Minor.

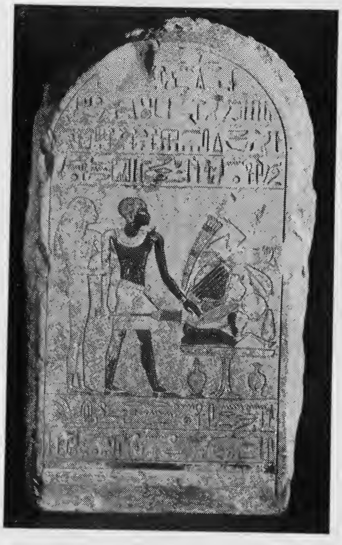
Typical of the archaic ruggedness which characterized Etruscan as well as early Greek Art, is the rare complete statue of *Hercules.* The heroic *Lion* of the late 5th century B. C. is one of the most important documents of that period in America. It shows all the majesty and simplicity that we associate with the age of Phidias and comes no doubt from a victory monument. Very fine and complete is the *Grave Stela,* serene and dignified in its personification of a departure, which must have come from the hands of the men who carved the Parthenon reliefs. The *Head of a Woman* is of the 4th century B. C. and shows the greater feeling for realism. Greek painting remains to us only in figured vases. The great *Covered Amphora* of red figured type by the Sileno painter, is a rare example from the 5th century. Other types of the black figured variety are contained in the collection. An important development of the ceramic art was the small figurines, produced chiefly in Tanagra in the 3rd century B. C. and of which the collection has several examples.

The lovely *Head of Paris* with Phrygian cap is from the Graeco-Roman period and shows a strong Praxitelean influence. Apollo and the Muses are depicted on the fine early *Roman Sarcophagus* and the head of *Hadrian* shows the preeminence of portrait sculpture of the period. The Romans excelled in fragile, delicately colored blown glass which, through centuries of burial, has taken on exquisite iridescent tints.

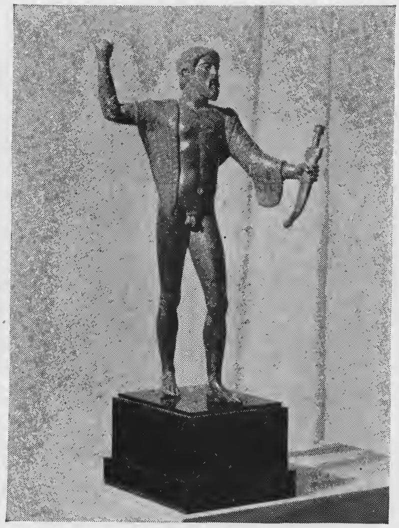
WALL RELIEF FROM A TOMB AT SAKKARA
Egyptian, ca. 2500 B. C., Limestone
Size 37x102 inches



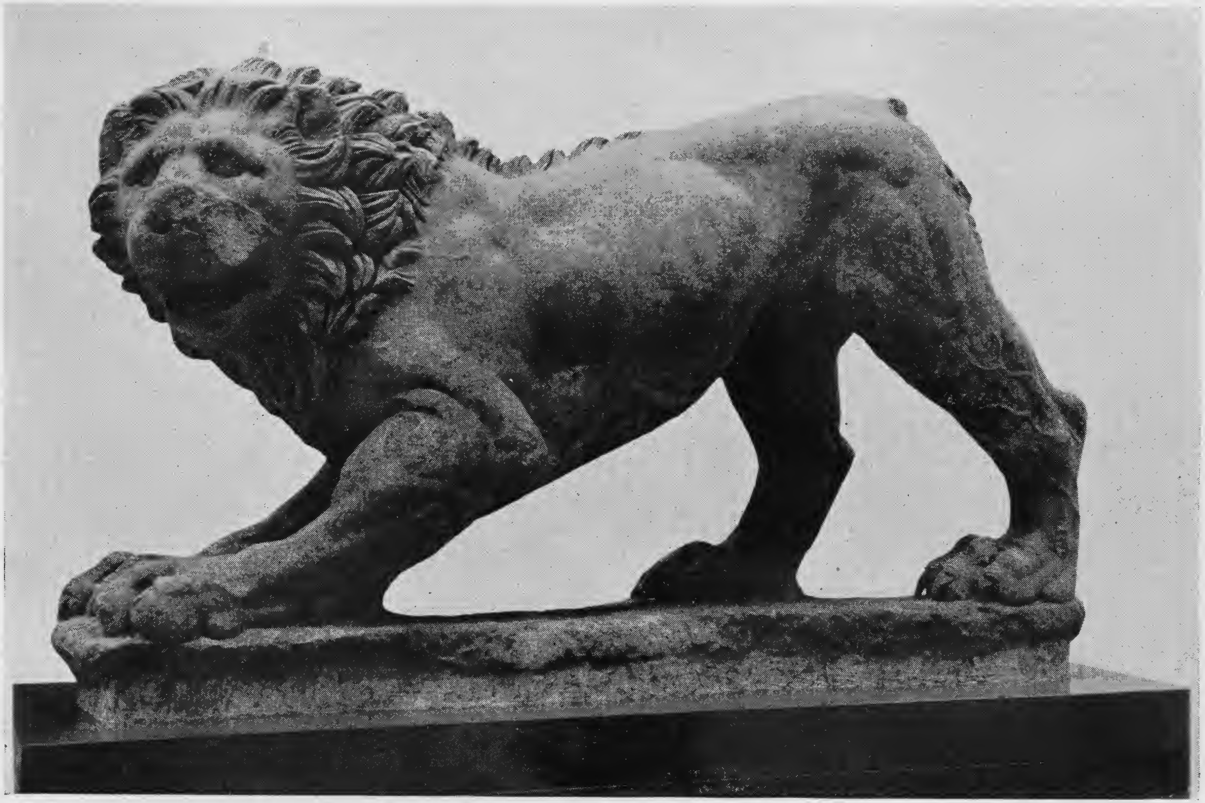
PORTRAIT OF SETI I
Egyptian, 20th Dynasty, Granite
Size 15 inches high



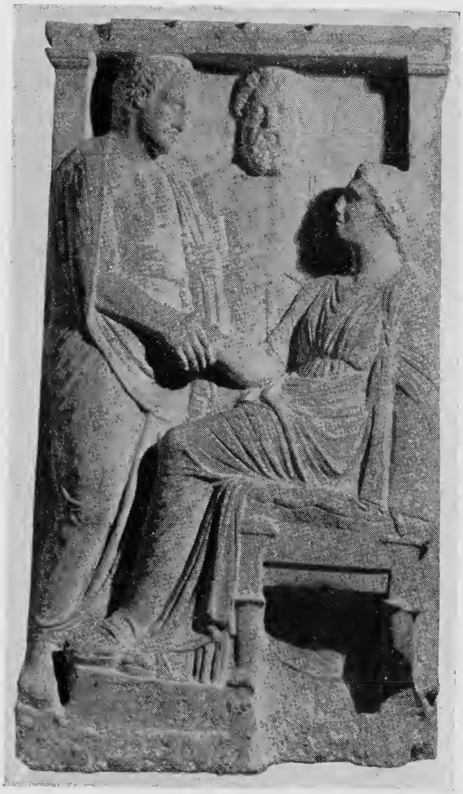
SEANKHY STELA
Egyptian, Empire, ca. 1580-1090 B. C., Limestone
Size 16½x8½ inches



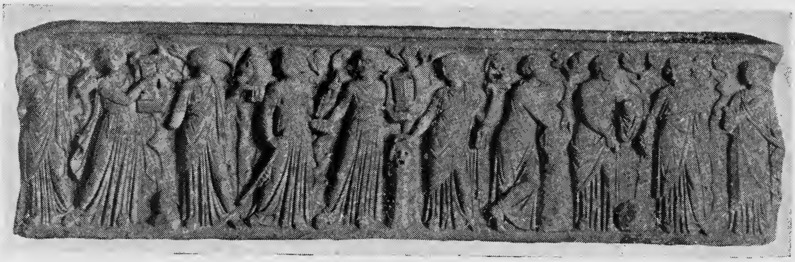
HERCULES
Etruscan, ca. 500 B. C., Bronze
Height: 16 inches



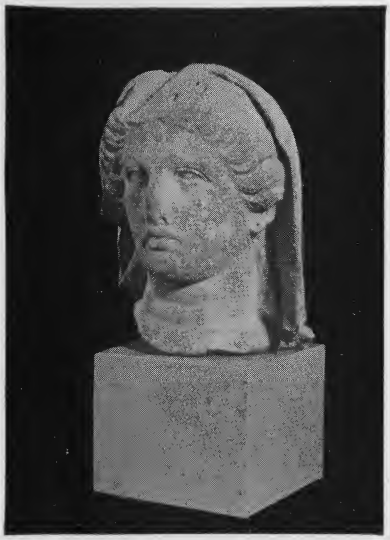
LION
Greek, 5th century B. C., Marble
Size 82x46 inches



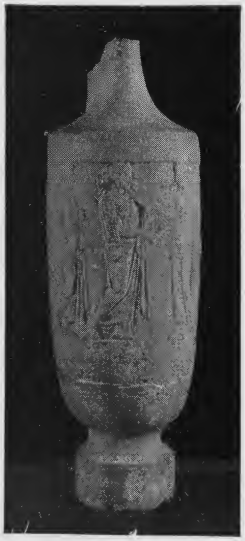
GRAVE STELA
Greek, 4th century B. C., Marble
Size 54x30 inches



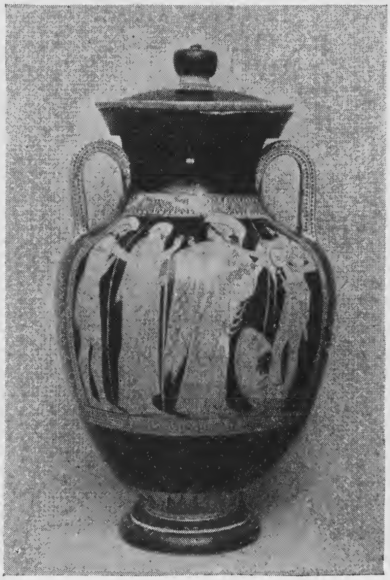
SARCOPHAGUS
Roman, 1st century A. D., Marble
Size 23½x21½x85 inches



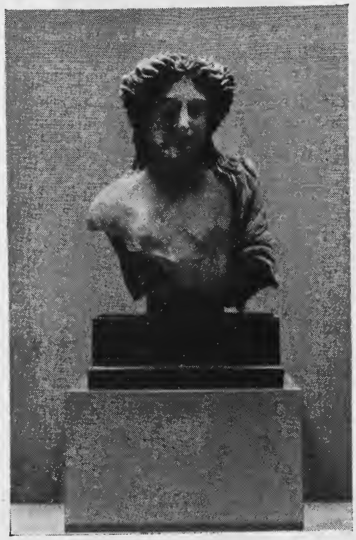
FEMALE HEAD
Greek, 4th century B. C., Marble
Height: 20¾ inches



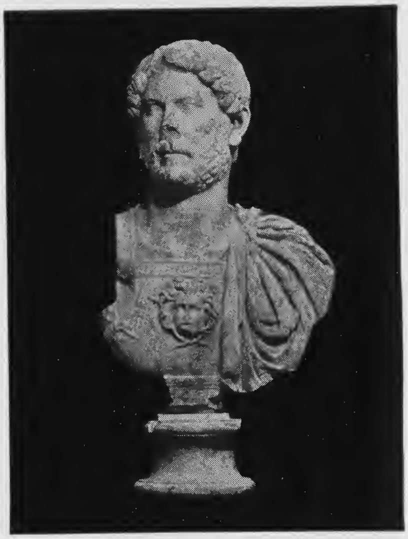
LEKYTHOS
Greek, 4th century B. C., Marble
Height: 35¼ inches



AMPHORA
Greek, 5th century B. C., Terra Cotta
Height: 27½ inches



HEAD OF APOLLO
Greek, 4th century B. C., Terra Cotta
Height: 14¾ inches



PORTRAIT BUST OF HADRIAN
Roman, 2nd century A. D., Marble
Height: 32 inches

GROUP OF ROMAN GLASS
1st-2nd centuries A. D.

The Department of American Painting

Galleries XXIX and XXX

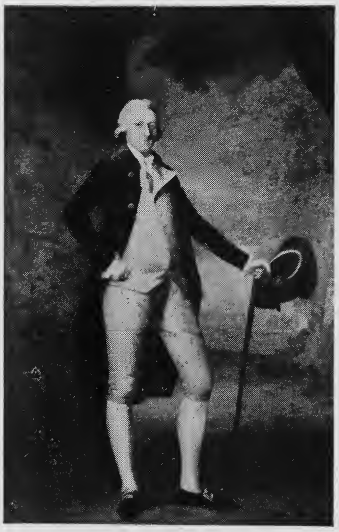
AMERICAN painting of the 18th and early 19th centuries was largely portraiture and was based on English traditions. The earliest artists, Hesselius and Smibert, were Europeans who had migrated to the colonies, and Blackburn was the first native born artist to achieve any lasting fame. A far greater name is that of Copley, who, after painting a number of years in Boston, removed to England where he developed an entirely new manner based on English tradition. West, a Pennsylvania Quaker who painted chiefly in England, may well be called the father of American painting as so many artists, including Earle, Stuart, Peale, Allston, Morse, all worked with him in London.

The first native school to appear in America was the Hudson River School of Landscape of which Thomas Doughty was the dean. Other men of this group were Durand, Bierstadt, Sonntag, and Inness, the latter by far achieving the greatest fame. The last half of the 19th century saw a preponderant influence from Munich or Paris in the development of American artists, except in the case of an individual like Whistler, or Sargent who followed the English tradition especially in his portraits. It is only with the 20th century that American painting has come into its own, and while traces of Parisian influence may still be discerned, the result is highly national and reflects our individual culture and civilization.

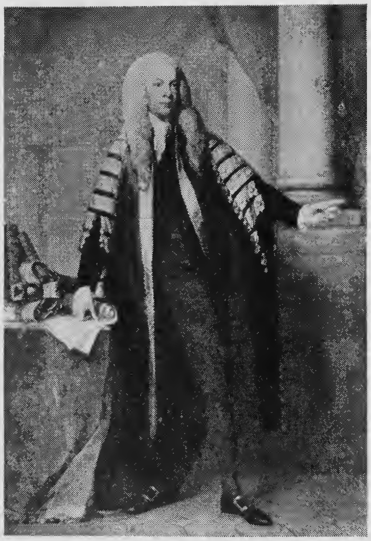
* * * * *

The earliest painting in this collection is the *Portrait of the Reverend Peter Bours* by Blackburn and is typical of his rigid treatment and rather dry modelling. Somewhat later, but still of the primitive period, is the *General Christie* by Earle. Stuart is represented by a fine *Portrait of Sir Edward Parker,* painted while in England and showing his masterful brushwork, and by a full length *Portrait of the Right Honorable John Foster* from his Irish period. The very colorful *Portrait of Sir George Cooke* is from Copley's English period, yet retains much that is American in its honest, straight-forward presentation. The West allegorical painting is typical of his rather monotonous coloring yet fine sense of drawing and composition. Representative portraits are from the brushes of Sully, Rembrandt Peale, Morse, Fulton and Waldo. The fine *Hannah* by Fuller is one of the best canvases by this great individualist and shows his strong Dutch and Rembrandt predilections.

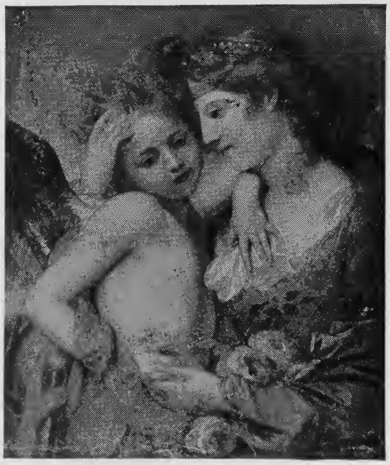
The father of landscape painting, Doughty, is represented by a fine Hudson River scene and his influence is readily seen on Inness, the last of the school, whose lively sunlit canvas is a view of his garden at Milton with his daughter in the foreground. *Fishing on the Mississippi* by Bingham, the self-taught Missouri artist, is typical of the fine composition and glowing light which he achieved in his more successful canvases. Twachtman, one of the really fine American impressionists, is represented by the last canvas painted in the year of his death and is full of a promise unfortunately not achieved.



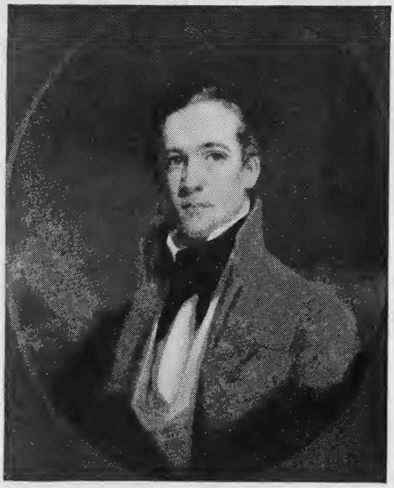
GENERAL GABRIEL CHRISTIE
By Earle (American) 1751-1801
Size 52½x81½ inches



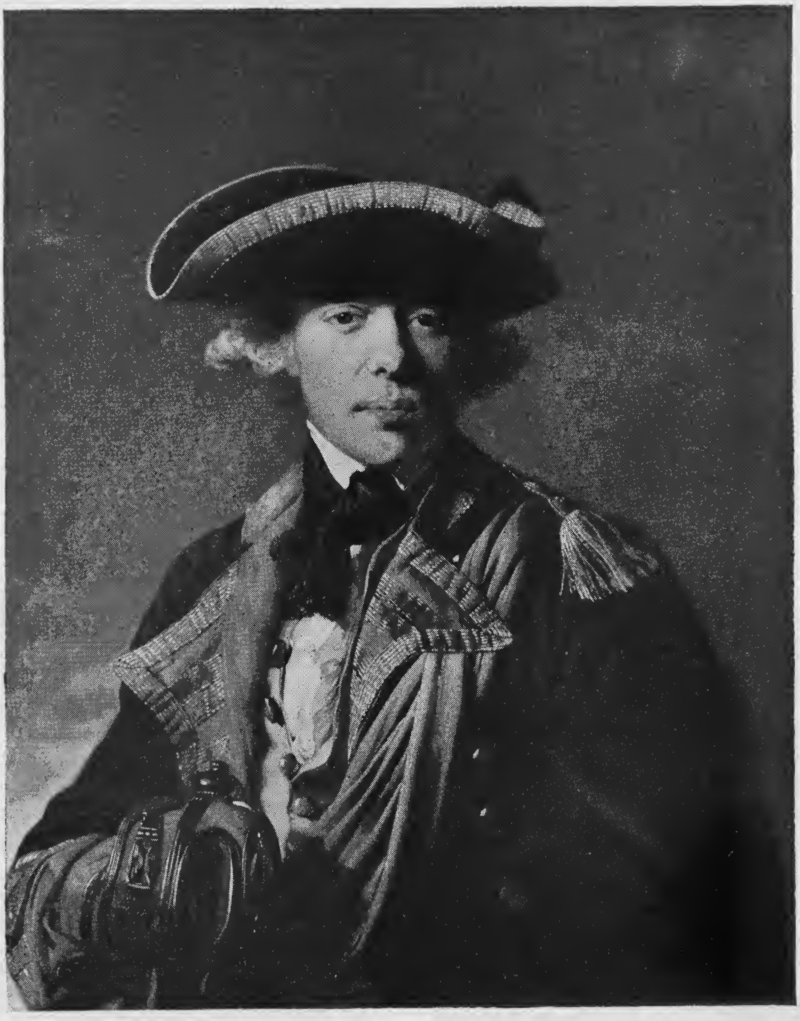
RT. HON. JOHN FOSTER
By Stuart (American) 1755-1828
Size 59⅞x83½ inches



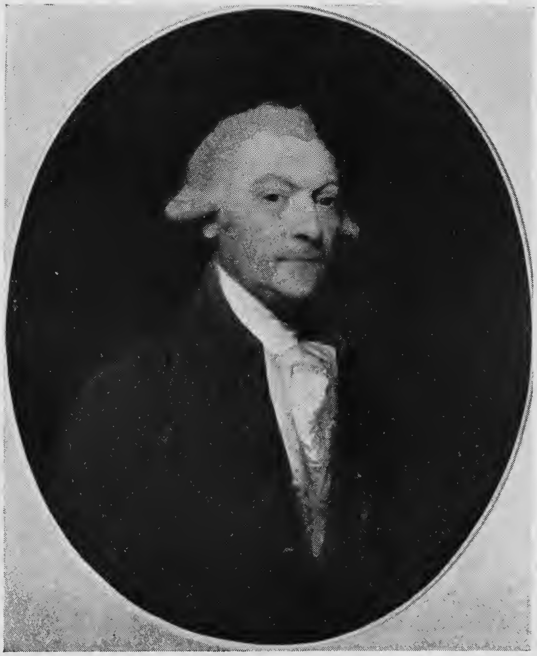
VENUS COMFORTING CUPID
By West (American) 1738-1820
Size 24¼x29½ inches



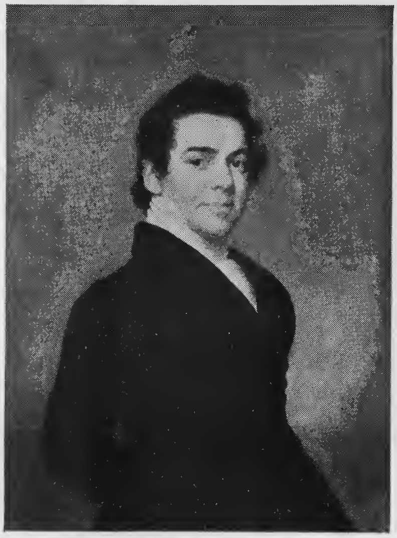
PORTRAIT OF A MAN
By Sully (American) 1783-1872
Size 24½x29¼ inches



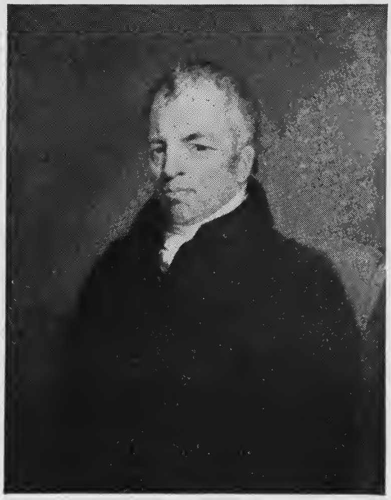
SIR GEORGE COOKE, BART.
By Copley (American) 1737-1815
Size 24½x29¼ inches



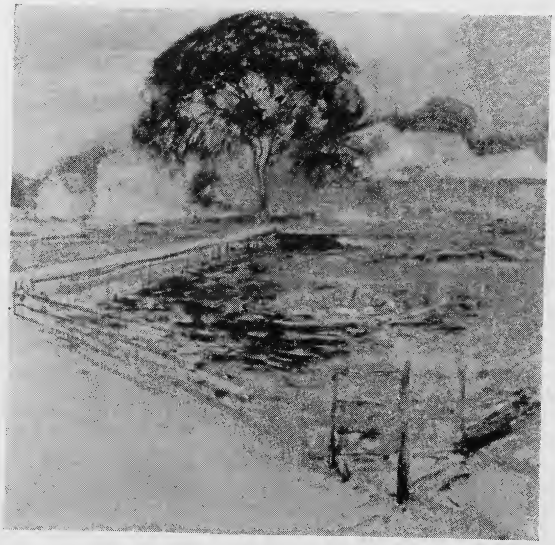
SIR EDWARD PARKER
By Stuart (American) 1755-1828
Size 25⅛x30⅛ inches



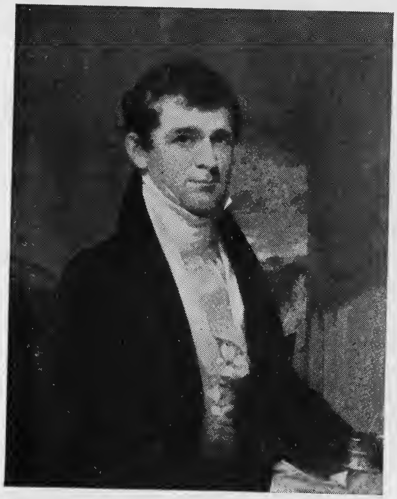
PORTRAIT OF JACOB D. CLUTE
By Waldo (American) 1783-1861
Size 25⅛x32¼ inches



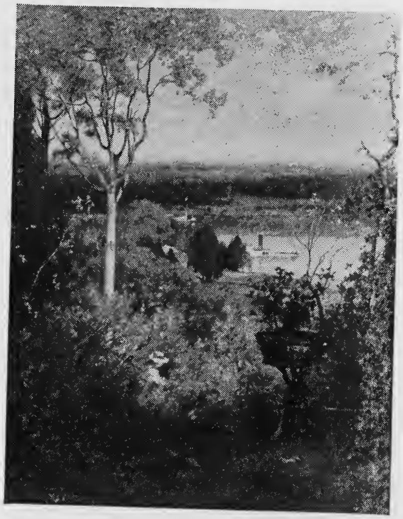
PORTRAIT OF CHANCELLOR KENT
By Morse (American) 1791-1872
Size 29x24½ inches



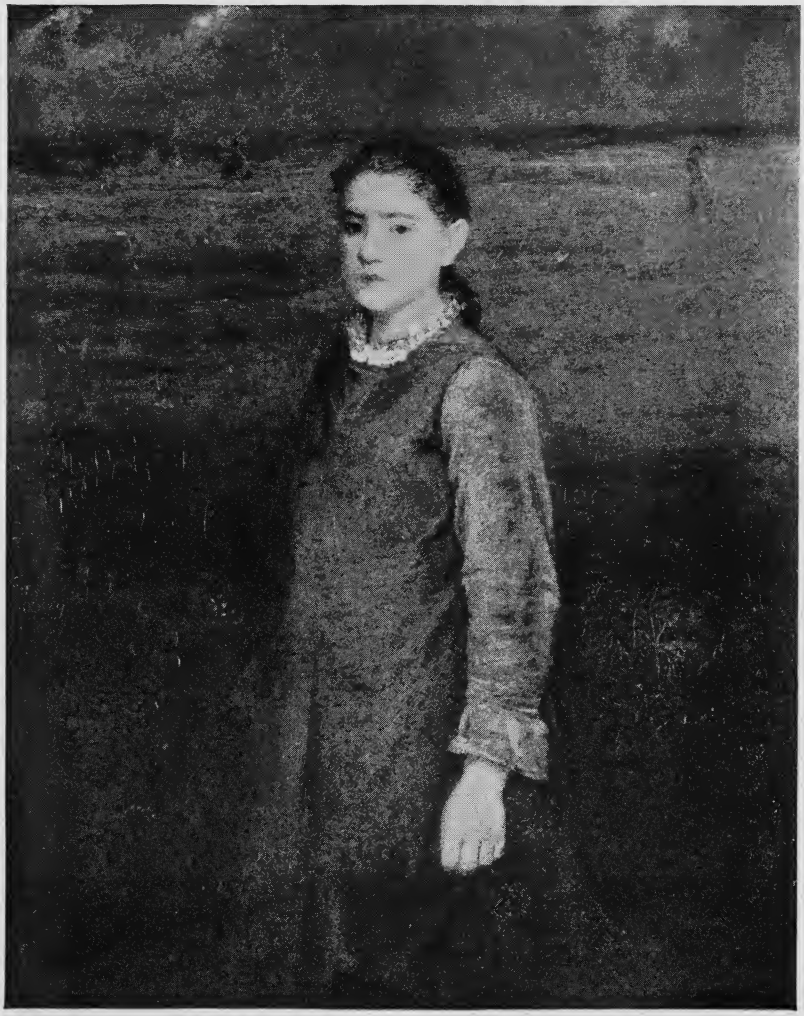
HARBOR VIEW HOTEL
By Twachtman (American) 1853-1902
Size 39½x29½ inches



SELF PORTRAIT
By Fulton (American) 1765-1815
Size 24½x29¾ inches



OVERLOOKING THE HUDSON AT MILTON
By Inness (American) 1825-1894
Size 21⅜x16½ inches



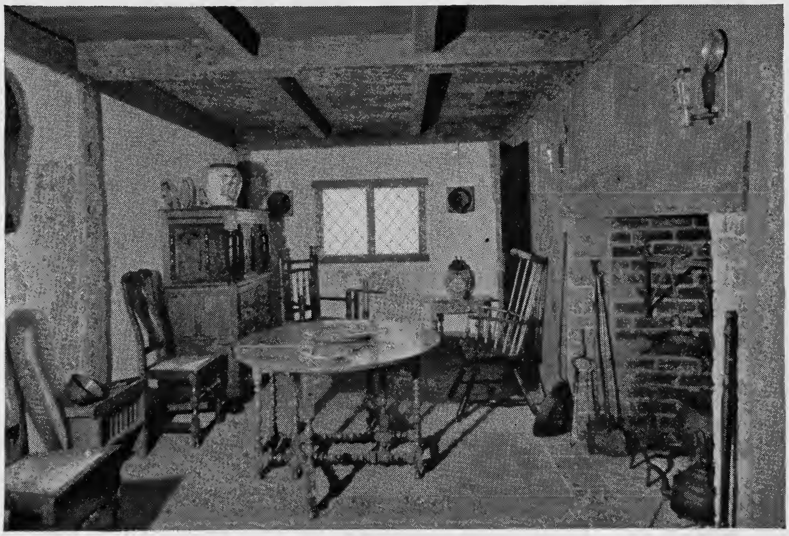
HANNAH
By Fuller (American) 1822-1884
Size 40x50 inches

American Wing

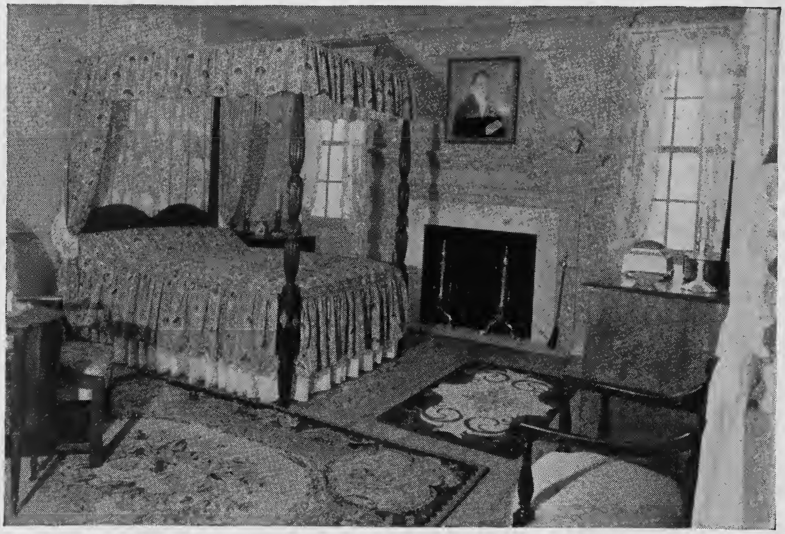
Gallery XXXI

THE earliest room is the New England kitchen or keeping room from Deerfield, New Hampshire, dating from the end of the 17th century. The feather-edge panelling, the great fireplace, the heavy summer beam, girders, and gunstock beams are all typical of this period. The wide pine floor and ceiling boards are all original, and the leaded window is a copy from the Browne house of Watertown, Mass. The fine court cupboard, typical of early Pilgrim cabinet making and showing strong Jacobean influence, the oval gate-leg table, the comb-back Windsor chair and the pine Bible box are outstanding items of furniture.

The entrance hall or vestibule comes from a house in Port Royal, Virginia, built for the Brockenbrough family in the third quarter of the 18th cen-



KEEPING ROOM
ca. 1700, from a house in Deerfield, New Hampshire



BEDROOM
1760-70, from a house in Jacksonboro, South Carolina

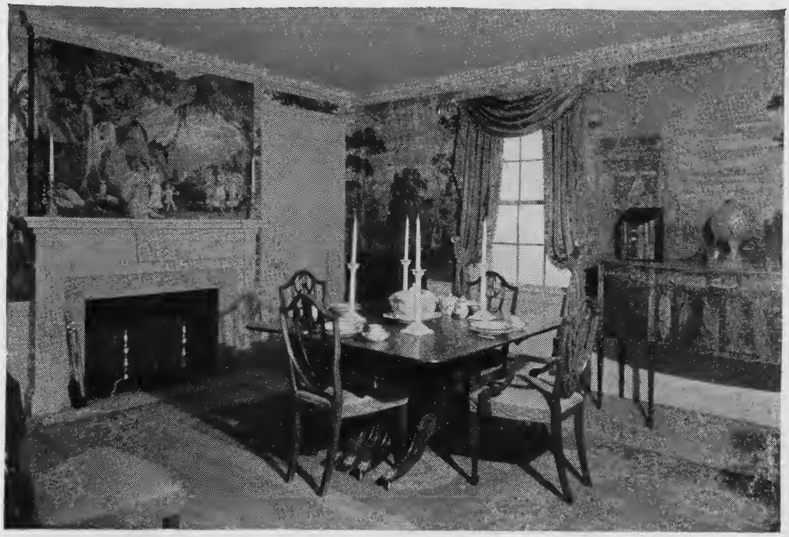
tury. The beautifully proportioned broken pediments over the doors, the fine details of the mouldings and cornice and the sweeping arch are typical of tidewater Virginia architecture of the period. Of particular note here is the unique Sheraton Chest-on-Chest, the labelled Willard clock, the Chippendale chair which comes from Mount Vernon and the Sheraton secretary-bookcase with a selection of outstanding early American glass.

The drawing room comes from "The Lindens," at Danvers, Mass., built in 1754 for the Hooper family of Marblehead and later the residence of General Gage. It is an extremely fine and restrained example of colonial Georgian and may have been built by the same architect who has left many similar monuments in Virginia around Richmond. Of interest is the rare Philadelphia Highboy, an article of furniture found in every colonial drawing room, the Chippendale type

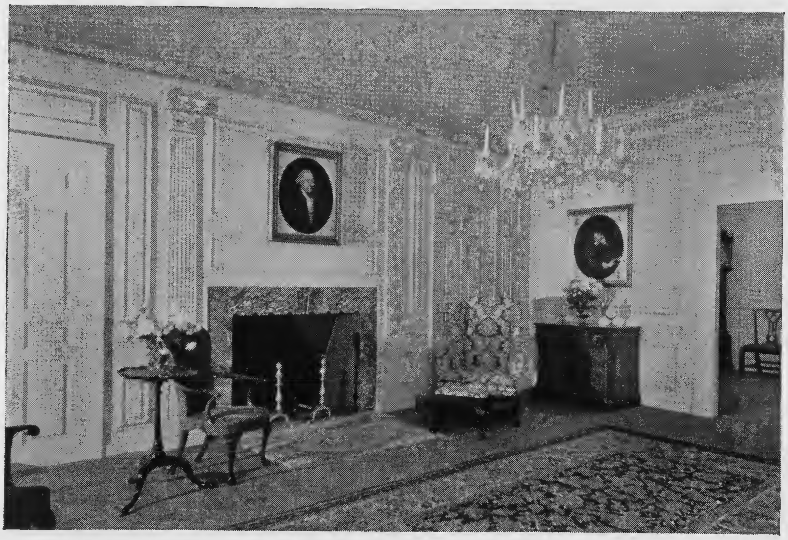
Salem wing chair and matching side chairs, the labeled Savery arm chair, the Goddard knee-hole lowboy, and the transitional Queen Anne Chippendale side chair. The curtains are of French lampas of the 18th century, as is the rug of Spanish origin which was made for the English and colonial market.

The dining room is of an architecture closely associated with Samuel McIntyre and comes from a house in Salem, dating at the end of the 18th century. The wallpaper is hand-blocked and is of French origin. The moulded plaster ornaments of the mantle and overdoors, of classical figures, baskets of fruit, cornucopias, vases, etc., are of Adam influence and the same moulds are found on many rooms from the workshop of McIntyre. The very rare and fine Duncan Phyfe table, the inlaid Sheraton sideboard, the set of Heppelwhite chairs of New York origin and the McIntyre card table are all outstanding examples of furniture. The French Aubusson rug is of the late 18th century as are the satin moire curtains, also of French provenance.

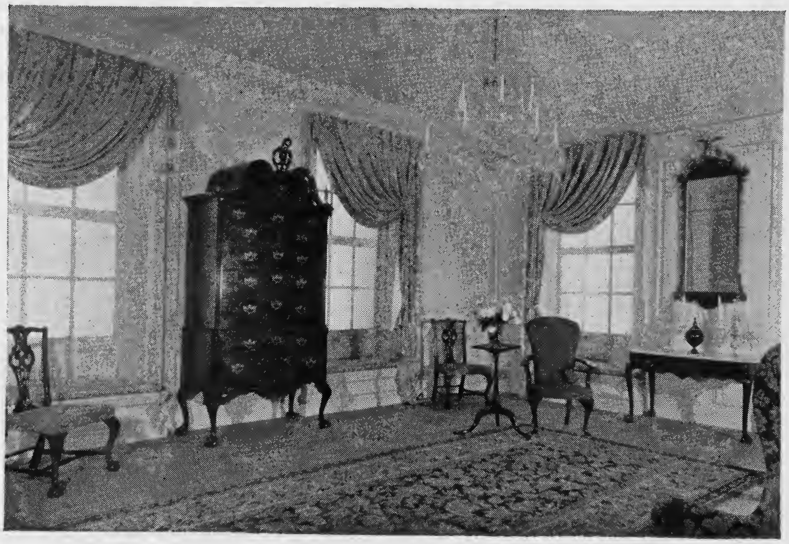
The bedroom comes from a house built about 1770 by Issac Hayne in Jacksonboro, South Carolina, the original capitol of the state. It is in this room that Colonel Hayne is supposed to have been shot and captured by the British in 1781, prior to his hanging before the house on the charge of desertion. It is typical of the restrained, simple, colonial Georgian architecture found in the Carolinas, and the reeded door and window mouldings give an added touch of refinement. The four-poster McIntyre bed, the McIntyre worktable, the Martha Washington chair and the fine tambour desk are outstanding among the pieces of furniture. The hooked rug in imitation of an Aubusson carpet is unique; the embroidered mull curtains and the Napoleon design Toile de Jouy bedspread, of French origin, are typical of what would be found in a Southern bedroom of this period.



DINING ROOM
1795-1800, from a house in Salem, Massachusetts

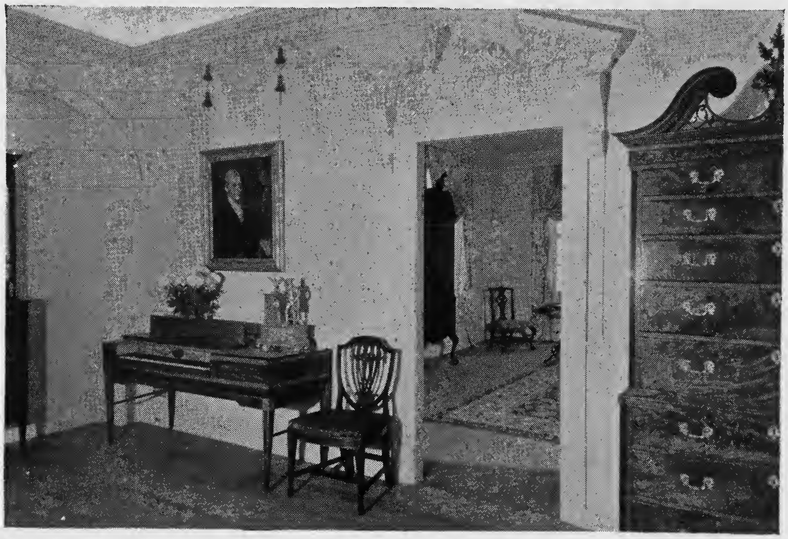


DRAWING ROOM
1754, from "The Lindens" in Danvers, Massachusetts



DRAWING ROOM

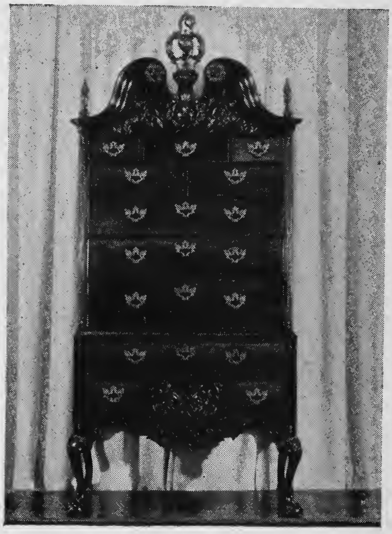
1754 from "The Lindens" in Danvers, Massachusetts



ENTRANCE HALL

1770, from a house in Port Royal, Virginia

COURT CUPBOARD
American, 1680-90
Height: 4 feet 10 inches



PHILADELPHIA HIGHBOY
American, 18th century, Mahogany
Height: 8 feet 4 inches

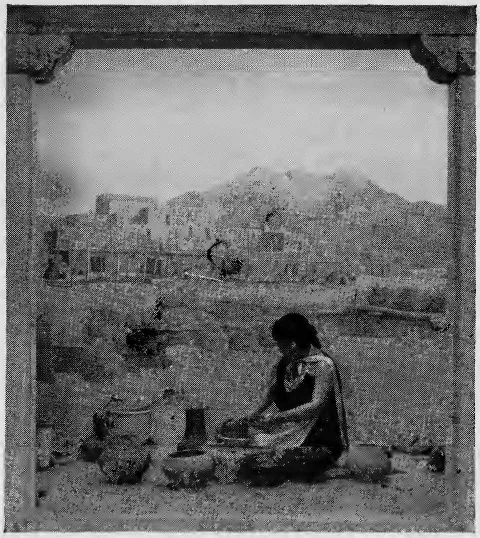
BLOWN GLASS
American, 18th-19th century

Department of the American Indian

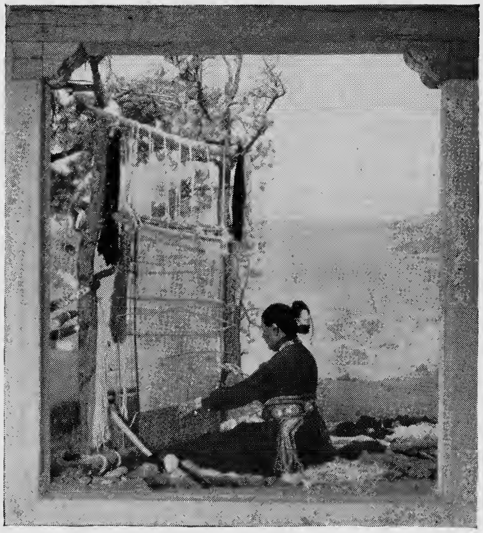
Ground Floor

THIS collection includes a comprehensive group of objects from both the pre- and post-Columbian period, ranging geographically from Alaska to Peru. The art of the potter, weaver, carver and silver-smith is represented. Because of its propinquity to Kansas City, the work of the Southwestern Indians is especially featured. This is shown in a gallery with an atmospheric background of adobe-like walls and beamed ceiling. Particularly outstanding here are the blankets, the pottery and the jewelry. A very fine group of sculptures comes from British Columbia and Alaska. The civilization of the pre-Columbian period in Central America is shown in a large group of pottery and moulded human figures and heads. The skill of the Inca metal workers is seen in fine gold and silver cups, jewelry and masks.

Of particular interest are two dioramas showing a Pueblo pottery maker and a Navaho blanket weaver. The figures were modeled by John G. Prasuhn and the backgrounds painted by Walter A. Bailey. They reproduce the settings and the conditions under which these two major crafts of the Indians were achieved.



AMERICAN INDIAN DIORAMA
A Pueblo Pottery Maker



AMERICAN INDIAN DIORAMA
A Navajo Blanket Weaver

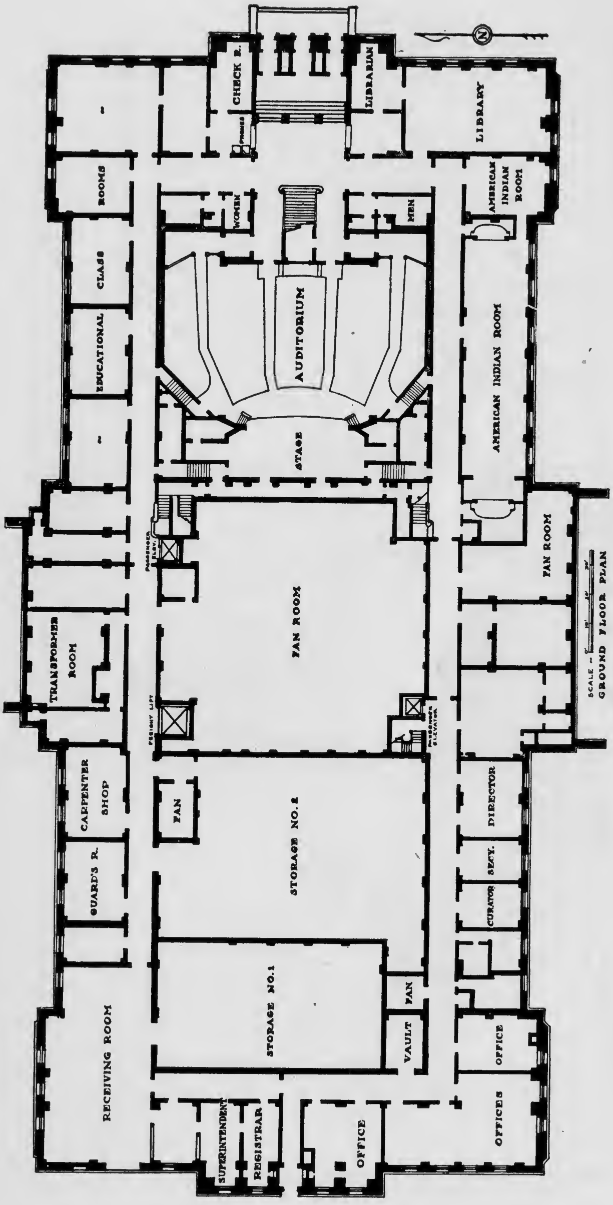
LIST OF ARTISTS REPRESENTED BY PAINTINGS OR DRAWINGS

*Illustrated

*Anonymous—Flemish, ca. 1510, _“The Vision of St. Hubert.”_
*Anonymous—French, 14th century, _“Madonna and Child.”_
Anonymous—Italian, 17th century, _“Madonna and Child.”_ (Drawing)
Anonymous—Spanish, ca. 1400 A. D., _“Descent from the Cross and the Entombment.”_
*Aubry, E., 1745-1781, _“Interior Scene.”_
*Backer, J. A., 1608-1651, _“Portrait of a Lady.”_
Barye, A. L., 1796-1875, _“Deer Attacked by Panther.”_ (Gouache)
Bingham, G. C., 1811-1879, _“Fishing on the Mississippi.”_
*Boilly, L. L., 1761-1845, _“The Game of Checkers.”_
*Boucher, F., 1703-1770, *_“Jupiter in the Guise of Diana, and Calisto,”_ *_“Cupid.”_ (Drawing). _“The Exodus of the Shepherds.”_ (Drawing)
*Boudin, E., 1825-1908, *_“Port of Deuville,” “Seaside Village,” “Cows in Field.”_
*Bouguereau, A. W., 1825-1905, _“Be Friends.”_
Brekelenkam, Q., 1620-1668, _“The Lace Maker.”_
Brouwer, A., 1605-1638, _“Peasant Scene.”_
Brown, M., 1761-1831, _“Portrait of a Man,” “Portrait of a Lady.”_
*Brueghel, P., t. y., 1564-1637, *_“The Groom,” “The Bride.”_
Calix, C., 1813-1880, _“Coming out of the Opera.”_ (Watercolor)
*Caravaggio, M. da, 1569-1609, _“Martyrdom of St. Ursula.”_
*Canaletto, A., 1697-1758, _“Roman Monuments.”_ (Drawing)
Carriera, R., 1675-1757, _“Portrait of a Woman with a Mask.”_ (Pastel)
Catlin, G., 1796-1872, _“Indian Boy.”_
Cavallino, B., 1622-1658, _“Rape of Europa.”_
Cazin, J. C., 1841-1901, _“Landscape.”_
Chalis, C., ca. 1850, _“Fashionable Inn.”_
*Chardin, J. B. S., 1699-1779, _“The Bubble Blowers.”_
Chase, W. M., 1849-1916, _“Portrait of a Woman.”_
Claesz, P., 1600-1661, _“Still-life.”_
Conca, S., 1679-1764, _“Figure Piece.”_ (pair)
*Copley, J. S., 1737-1815, _“Portrait of Sir George Cooke, Bart.”_
Coques, G., 1614-1684, _“Family Portrait in Landscape.”_
*Corot, J. B. C., 1796-1875, *_“View of Subiaco,” “The Villa of the Parasol Pine,”_ *_“Willow Grove.”_
Cossa, F., active, 1456-1474, _“Presentation in the Temple.”_ (Illumination)
Cotes, F., 1725-1770, _“Portrait of Miss Cruttenden.”_
*Courbet, G., 1819-1877, _“Figurepiece,”_ *_“Portrait of an Irish Girl.”_
*Couture, T., 1815-1879, _“The Illness of Pierrot.”_
Coypel, C. A., 1694-1752, _“Study of Hands.”_ (Drawing)
*Cranach, L., 1472-1553, _“Portrait of a Gentleman with Beard.”_
*Cuyp, A., 1620-1691, _“Evening.”_
Daubigny, C. F., 1817-1878, _“The Oise River.”_
*Daumier, H., 1809-1879, _“Exit from a Theater.”_
*David, J. L., 1748-1825, _“Portrait of a Young Boy.”_
Debucourt, P. L., 1755-1832, _“Farm with Villagers.”_ (Drawing)
Degas, E., 1834-1917, _“Rehearsal of the Dance.”_ (Drawing)
*Delacroix, E., 1798-1863, _“Arabs.”_ (Drawing)
DeNeuville, A., 1835-1885, _“The Color Sergeant.”_
Diaz, N., 1808-1876, _“Coming Storm.”_
*Dolci, C., 1616-1686, _“Head of a Boy.”_
Dore, G., 1833-1883, _“Study of Birds.”_ (Watercolor)
*Dou, G., 1613-1675, _“Self Portrait.”_
Dougherty, P., contemporary, _“Heavy Sea.”_

Doughty, T., 1793-1856, _"Landscape, The Ferry."_
Dupre, J., 1812-1895, _"River Bank with Boat."_
*Earle, R., 1751-1801, _"General Gabriel Christie."_
Edmonds, F. W., 1806-1863, _"The Thirsty Drover."_
*El Greco, D. T., ca. 1545-1614, *_"Crucifixion,"_ *_"Penitent Magdalene."_
Esner, A. L., contemporary, _"Pickaninnies."_
*Fantin-Latour, H., 1836-1902, _"Flower Piece."_
Fromentin, E., 1820-1876, _"Arabs."_ (Drawing)
*Fuller, G., 1822-1884, _"Hannah."_
*Fulton, R., 1765-1815, _"Self Portrait."_
*Gainsborough, T., 1727-1788, *_"Repose."_ Preliminary study for "Repose" (Drawing)
Gavarni, S., 1804-1866, _"A Pierrot."_ (Drawing)
Gerome, J. L., 1824-1905, _"Coffee House in Cairo."_
Gignoux, R., 1816-1882, _"Winter."_
*Goya y Lucientes, F. J., 1746-1828, *_"Bullfight,"_ *_"Portrait of Don Ignacio Omulryan y Rourera."_
*Greuze, J. B., 1725-1805, _"The Nurses."_ *_"Portrait of a Young Girl."_
*Guardi, F., 1712-1793, _"The Entrance to the Grand Canal."_
Guys, C., 1805-1892, _"Cavalry Man."_ (Drawing)
*Hals, F., 1580-1666, _"Portrait of a Man."_
*Hobbema, M., 1638-1709, _"A Road in the Woods."_
Hondecoeter, M., 1636-1695, _"A Parliament of Birds."_
*Hoppner, J., 1758-1810, *_"Portrait of Lady Fitzgerald,"_ _"Portrait of a Lady."_
*Ingres, J. A. D., 1780-1867, _"Portrait of Paul Lemoyne."_
Inman, H., 1801-1847, _"Mother and Son."_
*Inness, G., 1825-1894, _"Overlooking the Hudson at Milton."_
Isabey, E., 1804-1886, _"The Squall,"_ _"Seated Woman."_ (Drawing)
Jacque, C., 1813-1894, _"Sheep."_
Jongkind, J. B., 1819-1891, _"Landscape."_
Koeniger, W., contemporary, _"The Old Mill."_
Lakeman, N., ca. 1822, _"Portrait of Mrs. C. C. Royal."_
*Lely, Sir P., 1618-1680, _"Portrait of Sir Richard Springnell."_
Lepine, S. V. E., 1836-1892, _"Landscape."_
*Lorrain, Claude G., 1600-1682, _"The Mill on the Tiber,"_ _"Landscape with a Piping Shepherd,"_ *_"View of the Tiber at Rome."_ (Drawing)
Magnasco, A., 1667-1749, _"Cavalier and Monk."_
Marcke, E. van, 1797-1839, _"Noonday Rest."_
*Marieschi, M., 1694-1743, *_"Venetian Scene,"_ _"The Villa Malcontenta on the Brenta."_
Maris, J., 1837-1899, _"Dutch Seacoast."_
Meissonier, J. L., 1815-1891, _"Portrait of a Man in Uniform."_ (Watercolor)
*Millet, J. F., 1814-1875, *_"Waiting,"_ _"Sheep Shearer."_
Miranda, J. de, 1614-1685, _"Portrait of Dona Mariana of Austria."_
*Morales, L. de, 1509-1586, _"Ecce Homo."_
*Moreland, G., 1763-1804, _"The Wreck, Isle of Wight."_
*Morse, S. F. B., 1791-1872, _"Portrait of Chancellor Kent."_
*Murillo, B. E., 1617-1682, _"The Little Conception."_
McFarlane, D., 19th cen., _"Ship Granite State."_
Opie, J., 1761-1807, _"Portrait of Thomas Girtin."_
*Panini, G. P., 1691-1768, _"St. Paul Preaching,"_ _"St. Peter Preaching."_
Peale, R., 1778-1860, _"Portrait of Mrs. Stennett."_
Perrier, S., 1853-1907, _"View of Alcala."_
*Pesellino, F. di S., 1422-1457, _"David Marching Before the Ark."_
Pesne, A., 1683-1757, _"Portrait of Queen Ulrike of Sweden."_
*Piazzetta, G. B., 1682-1754, _"Head of a Boy."_ (Drawing)
*Pissarro, C., 1830-1903, _"Market at Pontoise,"_ *_"Quai Napoleon, Rouen."_

Pordenone, 1483-1539, *“Story of Aeneas.”* (Drawing)
*Poussin, N., 1594-1665, *“Triumph of Bacchus.”*
*Puvis de Chavannes, P., 1824-1898, *“Return from the Hunt.”*
*Raeburn, Sir H., 1756-1823, ***“Master Alexander MacKenzie,” “Portrait of Lady Abercromby,” “Portrait of Sir George Abercromby.”*
*Rembrandt, 1606-1669, *“Youth with a Black Cap.”*
Remington, F., 1861-1909, *“The Scout.”*
Reynolds, Sir J., 1723-1792, *“Portrait of George Ashby, Esq.”*
Ribot, R. A., 1823-1891, *“Still Life,” “The Story.”*
*Ring, P. de, 1615-1660, *“Still Life.”*
*Robert, H., 1733-1808, ***“Terrace of Chateau of Marly,” “A Park and Figures.”* (Drawing)
Robinson, T., 1852-1896, *“The Duck Pond.”*
Romney, G., 1734-1802, *“Portrait of First Earl of Farnham.”*
*Rosa, S., 1615-1673, *“Argus and Io.”*
Rousseau, T., 1812-1867, *“Cows Descending the Hills at Sunset.”*
*Rubens, P. P., 1577-1640, *“Portrait of Old Parr.”*
Sargent, J. S., 1856-1925, *“View over Desert at Jerusalem,”* (Watercolor)
*Schreyer, A., 1828-1899, *“The Oasis.”*
*Seurat, G. P., 1859-1891, *“Study for The Bathers.”*
*Siberechts, J., 1627-1700, *“Landscape.”*
Sisley, A., 1830-1899, *“Landscape.”*
*Solano, N., 15th cen., *“Angel from the Death of St. Catherine.”*
Somm, H., 1810-1889, *“Portrait of Sarah Bernhardt,”* (Watercolor)
Sonntag, W. L., 1822-1900, *“Landscape.”*
*Sterne, M., contemporary, *“Bali Girl.”* (Drawing)
*Stuart, G., 1755-1828, ***“Sir Edward Parker,” *“Portrait of Hon. John Foster.”*
*Sully, T., 1783-1872, *“Portrait of a Man.”*
Teniers, D., 1610-1690, *“Peasant Interior.”*
Tiepolo, D., 1726-1804, *“Polichinella.”* (Drawing)
*Tiepolo, G. B., 1696-1770, ***“Apparition of the Angel to Hagar and Ishmael in the Desert,” *“Head of a Man.”* (Drawing)
*Tintoretto, J. R., 1512-1588, *“Portrait of Tomaso Contareno.”*
*Titian, 1477-1576, *“Portrait of Antoine Perrennot de Granvella.”*
Trinquesse, L., 1746-1800, *“A Lady Standing.”* (Drawing)
*Troyon, C., 1810-1865, *“Pasturage in the Touraine.”*
*Turner, J. M. W., 1775-1851, *“The Fish Market on Hastings Beach.”*
*Twachtman, J. H., 1853-1902, *“Harbor View Hotel.”*
Valdes-Leal, J., 1630-1691, *“St. Andrew, with Scenes of His Life.”*
*Van Cleve, J., 1485-1540, ***“Madonna with the Carnation,” “Madonna with the Child Jesus.”*
Van Dyck, Sir A., 1599-1641, *“Rider with Horse.”*
*Van Gogh, V., 1853-1890, *“The Olive Grove.”*
*Van Huysum, J., 1682-1749, *“Flower Piece.”*
*Van Loo, C., 1705-1765, *“Man Seated.”* (Drawing)
Van Mieris, F., 1635-1681, *“Gentleman and Lady at a Table.”*
*Velazquez, D., 1599-1660, ***“St. Peter,” *“The Bacchante.”*
Van der Velde, d. J., 1663-1707, *“A Marine View.”*
*Veronese, 1528-1588, *“Christ and the Centurion.”*
*Waldo, S. L., 1783-1861, *“Portrait of Jacob D. Clute.”*
Ward, J. C., 19th cen., *“Natural Bridge, Virginia.”*
*West, B., 1738-1820, *“Allegorical Group,” *“Venus Comforting Cupid,” “The Three Sisters.”* (Drawing)
Whistler, J. McN., 1834-1903, *“Old Brighton Pier.”*
Wouverman, P., 1619-1668, *“Rider Greeting a Young Gipsy.”*
Ziem, F., 1821-1908, *“Fish,” “Venetian Scene.”*
Zoffany, J., 1725-1810, *“Family Group in Garden.”*
Zuccarelli, F., 1704-1788, *“Landscape.”*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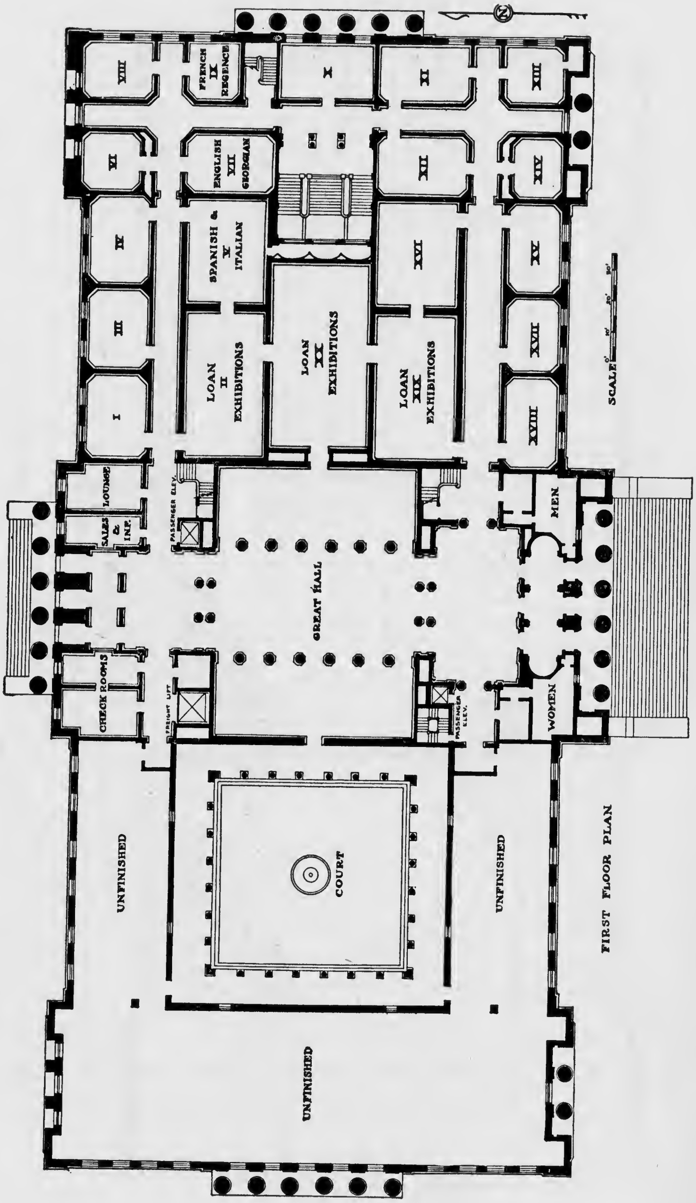
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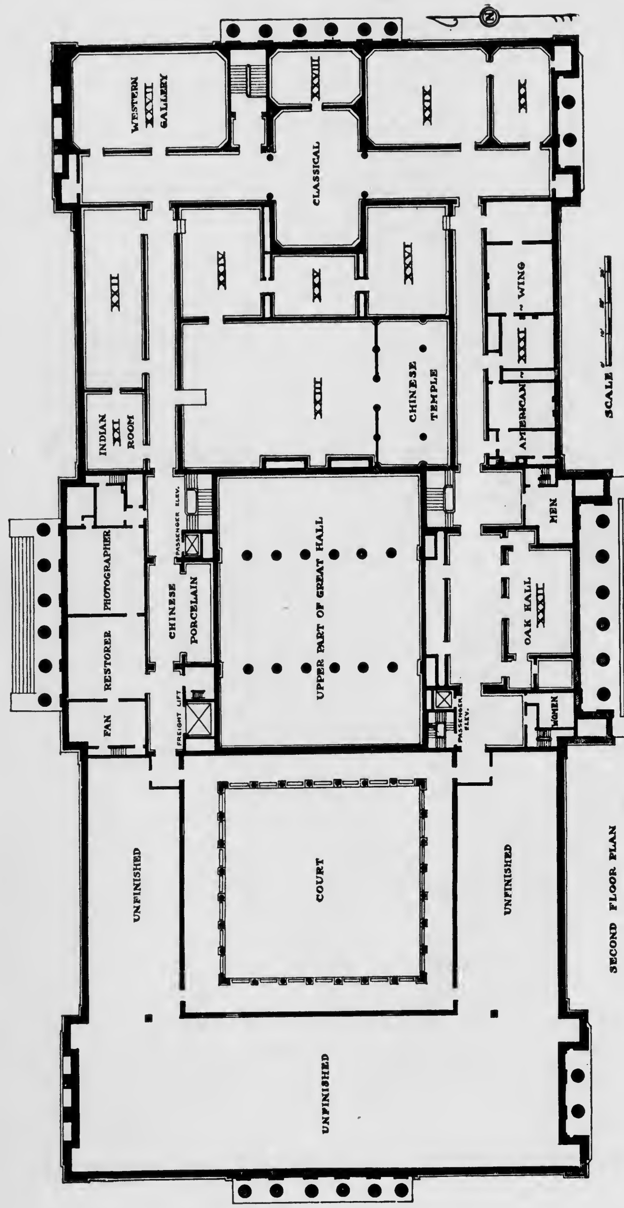
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GENERAL INFORMATION

HOURS OF OPENING

Daily from 10 a.m. to 5 p.m., except:
Wednesday, 10 a.m. to 5 p.m. and 7 p.m. to 10 p.m.
Sunday, 1 p.m. to 5 p.m.
Monday, closed all day.

ADMISSION

Free days: Saturday, Sunday and public holidays.

At all other times an admission fee of twenty-five cents is charged to adults and a fee of ten cents to children under twelve years of age. Admission to a lecture by a member of the staff is included in the fee of twenty-five cents for Wednesday evenings. Children under fifteen years of age unaccompanied by an adult will not be admitted to the Gallery.

Closed all day July 4, Thanksgiving and December 25th.

WHEEL CHAIRS

Provision has been made for visitors needing the convenience of wheel chairs. No charge is made unless an attendant is desired.

GALLERY GUIDANCE

A schedule of free gallery tours will be announced weekly for pay days. This service may be obtained on free days for the payment of a small fee, based on the number in a party.

GIFTS TO THE COLLECTIONS

The Director will be pleased to discuss the acceptability of gifts or bequests with those desiring to contribute to the Collections. Gifts of or contributions for contemporary art are particularly solicited and would constitute a most noteworthy memorial as the Nelson Funds can be used for the purchase of works of art only when the artist has been dead at least thirty years.

PATRONS

The financial cooperation of Patrons for such activities as courses of lectures, the library, musical programs, art appreciation classes for children or loan exhibitions is an urgent need and the Director will be pleased to furnish detailed information.

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